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ABSTRACT

This document is intended to assist agencies in formulating and initiating a financially realistic public relations plan specifically designed for their community-based vocational rehabilitation organizations. The document consists of 6 chapters, a 43-item bibliography, a glossary, and information about the author. Chapter 1 defines public relations, lists 11 communications objectives, and raises the issue of accountability. Chapter 2 shows how to develop a strategic public relations plan, including setting goals and objectives, developing a budget, choosing vehicles for communication, and hiring staff. Chapter 3 addresses how to design print communications that are internal to the agency, and those that are external. Working with printers, using good design principles, and taking effective photographs are among the techniques discussed. Among the types of print communications discussed are brochures, annual reports, press releases, and op-ed articles. Chapter 4 deals with developing audiovisual communications, including video productions, public service announcements, media relations, and public speaking. Chapter 5 tells how to run public relations projects such as special events (open houses, agency anniversary, annual meetings, and the like), membership and volunteer recruitment campaigns, and fund raising campaigns. Crisis management is also covered. Chapter 6 tells how to develop a system to evaluate the agency's public relations efforts. The bibliography lists references both alphabetically, and by subject. (CML)

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Enhancing Your Public Relations

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A guide for designing effective communication strategies for community-based vocational rehabilitation programs

by
Beth
DePoint

CE 053 617

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ENHANCING YOUR PUBLIC RELATIONS

A guide for designing effective communication strategies for community-based vocational rehabilitation programs

Beth DePoint

**Materials Development Center
Stout Vocational Rehabilitation Institute
School of Education and Human Services
University of Wisconsin-Stout
Menomonie, WI**

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Menomonie, WI 54751

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TABLE OF CONTENTS

Foreword 1

- **I. Communicating with the Public** 3
  - A. Defining Public Relations 3
  - B. PR is Everyone's Business 4
  - C. Creating Public Awareness 4
  - D. Accountability to the Public 5
- **II. Developing a Strategic Public Relations Plan** 7
  - A. Where to Begin 7
  - B. Developing a Budget 11
  - C. Vehicles for Communication 11
  - D. Staffing Responsibilities 12
- **III. Designing Print Communication** 15
  - A. Working with Printers 15
  - B. Publication Design Principals 16
  - C. Techniques of Good Writing 20
  - D. Photography Tips 22
  - E. External Publications 24
  - F. Internal Publications 27
  - G. Brochures 28
  - H. Annual Report 29
  - I. Press Releases 30
- **IV. Developing Audio/Visual Communication** 37
  - A. Video Productions 37
  - B. Public Service Announcements 38
  - C. Media Relations 44
  - D. Public Service Programming 51
  - E. Public Speaking 51
- **V. Extra-Ordinary Public Relations Projects** 55
  - A. Special Events Planning 55
  - B. Membership Campaign 56
  - C. Fund-raising 62
  - D. Crisis Management 64
- **VI. Measuring Your Success** 67
  - A. Developing an Evaluation System 67
  - B. Becoming More Successful 69

Bibliography 75

Reference Material 77

Glossary 79

About the Author 82

FIGURES

Planning Guide: Goals and Objectives Figure 1 9

Planning Guide: Objectives Figure 2 10

Public Relations Specialist Job Description Figure 3 13

Release of Information Form Figure 4 23

Photo Release Form Figure 5 26

Newspaper Press Release(s) Figure 6 31

Radio Public Service Announcements Figures 9, 10, 11, 12 .... 39 - 42

Television Public Service Announement Figure 13 43

Letter to Youngblood Figure 14 46

Letters to Pohlad Figures 15, 16 .... 48 - 50

Special Events Checklist Figure 17 57

Membership Recruitment Letter Figure 18 61

Membership/Contribtution Acknowledgement Letter Figure 19 63

After Action Report Figure 20 71

Annual Public Relations Activities Log Figure 21 74

FOREWORD

"**communicate:** 1. to make known; to impart. 2. to have an interchange as of ideas. 3. to express oneself in such a way that one is readily and clearly understood. 4. to transmit information, ideas, and attitudes from one person to another" (*Webster's New Collegiate Dictionary*, 1981, p. 266).

Communication is one of our more basic human instincts. We communicate with fellow beings in various ways, ranging from silent and subliminal messages to those which register through all five senses.

Americans are *media* sophisticates. Indeed, we've all learned most of what we know today through some medium of mass communication—television, radio, newspapers, billboards, magazines, video productions. Communicators not only need to know **what** to communicate, but **how** to deliver a message to create the deepest impression on the minds of the intended audience and ensure the message has an effective impact.

Because of this daily bombardment of information, communicators are continually competing with others to get their messages across to those whom they want and need to reach. Whether an agency or organization "reaches" the community effectively—and in a timely manner—can determine its success...or its demise.

Enhancing Your Public Relations was written for people responsible for communication and public relations within vocational rehabilitation agencies which serve adults with disabilities. This publication will address several methods of communication to help you determine which techniques and methods are most appropriate for building a good public relations program for your agency and the programs it offers. By incorporating the communication tools and strategies presented in this book, it is hoped that agencies will develop solid, on-going, mutually beneficial relationships with members of the local community. It is through honest communication efforts that local citizens will become supportive of your efforts to establish community-based employment programs for adults with severe disabilities.

Libraries are filled with books written by communication experts on how to design newsletters, what constitutes a good photograph, how to write compelling feature articles, practical advice on dealing with the media, etc. In *Enhancing Your Public Relations*, this information has been synthesized and compiled so that it's understandable and manageable for those who do not have a professional communications background. In addition, lists of reference materials have been included for those who want or need more in-depth information regarding a particular communication topic.

(**Note:** For your convenience, a glossary of communication-related terms has been included in the back of this publication. Most of the words found in this glossary are noted in italics within the text. Other terms, especially those common to the printing industry, have also been included in the glossary.)

A basic assumption of this publication is that its readers likely work for private, nonprofit organizations and do not operate on a "Fortune 500" budget. Thus, *Enhancing Your Public Relations* is intended to assist agencies in formulating and initiating a solid public relations plan specifically designed for their organizations on a financially realistic level.

I would like to express my appreciation to Mike Hyduke, president of Pathfinder Communications Services in Minneapolis, for whom I first worked as a public relations assistant when I came to Rise in 1977. His insight into establishing business communication objectives, shaping the public's opinion of our organization, engaging the support and participation of the local community, and doing it with "style" has left an indelible mark on Rise more than a decade after he left to start his own communication company.

Marion Burch, wonderful friend and professional communicator *par excellence*, was tremendously helpful to me in her careful scrutiny of this publication. I thank her for her keen insights and contribution to this text. Marion is vice president of Burch Communications Company in Mound, Minnesota.

I would also like to thank the Rise staff for the creative and inspiring support given me over many years. Each of them is living proof it doesn't require a college degree in journalism to be an effective communicator—or to understand how to establish and maintain good public relations. Most especially, I would like to recognize John J. Barrett, executive director of Rise. John has set the standard of excellence for the entire Rise organization and staff in our pursuit of developing and providing innovative and productive vocational rehabilitation programming to meet the expressed needs of the community we serve.

Beth De Point
Minneapolis, Minnesota

Chapter One

Communicating With The Public

"Public sentiment is everything. With public sentiment nothing can fail; without it nothing can succeed..." (Abraham Lincoln, in a debate with Stephen Douglas, 1859, p. 520).

President Lincoln's words especially ring true today, almost 135 years later. No organization in American society can take public opinion for granted. No one can assume that good performance and strength alone will bring public recognition, understanding, or support. In a modern and complex society, it is necessary for every organization seeking public support to establish and maintain a common ground of understanding with its *publics*. Further, no public program can possibly grow and improve if it does not have community support, and through that community, the legislative and administrative powers which control a program's funding. An informed public can be a wise public.

This chapter will focus on:

A. Defining Public Relations

B. Public Relations is Everyone's Business

C. Creating Public Awareness

D. Accountability to the Public

A. Defining Public Relations

In their classic public relations college textbook, *Effective Public Relations,* Scott M. Cutlip and Allen H. Center (1971) describe public relations as...

> "...the planned effort to influence opinion through socially responsible and acceptable performance based on mutually satisfactory two-way communication" (p. 4).

Another public relations professional, Oscar Leiding, (1979) describes publicity in his book, *A Layman's Guide to Successful Publicity,* as:

> ...information with news value issued as a means of gaining public attention, recognition, understanding or support for a person, an organization, an institution or a cause. Further, the overall way of developing and maintaining a favorable image, called 'public relations,' is doing some-

> thing good—and publicity is telling about it. First good deeds, second, good communication. (pp. 3-4).

The communication objectives you and your organization set, however, should be much more encompassing than simply "to influence the media" or "to get publicity." Workers in the human service field have a professional obligation to assist the people we serve earn dignity, self-respect, and independence through the support services they offer. A professional communicator in this field must see to it that the general public is well educated and informed, and hopefully, they will then accept others who have special needs. Further, the public needs to be aware of the scope of rehabilitative services and programs within their communities. This information, when presented correctly and frequently, will help develop and change the public's concept and image of rehabilitation, from that of a social welfare agency to a cost-effective, social development agency which helps people become productive citizens.

B. Public Relations is Everyone's Business

The role of public relations and good communication does not belong to one specialist on staff, nor do public relations functions operate in a vacuum. Public relations is everyone's business. Your agency should develop a strategy and a communication plan which mirror the organization's strategy and business plan. Further, there must be commitment from the board of directors throughout the entire agency staff to insure that well-planned, consistent messages are conveyed to your publics.

To establish a sound strategy, a good business manager knows you must start with the definition of the organization's vision—what the organization should be. This vision, most often in the form of a "mission statement," establishes a framework from which effective decisions can be made about the agency's direction.

An effective agency communicator will be able to see the big picture, too—to look at the organization through management's eyes. You must be knowledgeable about the entire agency and the issues it faces and develop communication plans which address the agency's business objectives. Communication should be an integral part of the management function, inseparable from other organizational functions, and part of the agency's overall planning processes from the beginning. Your public relations efforts will not be nearly as effective if you're brought into a situation or event as an afterthought—or after a crisis has developed to "put out the fire."

Top executives of 81 nonprofit organizations were surveyed by the International Association of Business Communicators (IABC) in 1985. Collectively, their belief was that communication is the mortar holding an organization together. Organizations polled varied in size and objectives, budgets and missions, but throughout the survey, a vast majority of executives stated repeatedly that without effective communication programs, their agencies would be headed for disaster...even collapse.

One agency president said, "If we were cut short of funds, if anything, I would increase communication. If funding went down, it would indicate to me that somehow or other we're not getting the message out to the public. We should be doubling our efforts of communication."

C. Creating Public Awareness

You can't change attitudes unless you communicate well. A public relations program is more than a listing of special activities generating out of a particular department. It must be fully integrated into the organization and its basic business strategy. Communication objectives for you to consider include:

1. **Publicize** your group's existence, purposes, activities, and achievements so your various publics will know who you are and what you're doing—especially those people who have disabilities and could benefit from your programs.

2. Enlist support and cooperation from government agencies, the private sector, civic and community groups, and from persons in your community who have disabilities.

3. **Articulate the needs** of persons with disabilities so those needs might be better reflected in legislation and public policy.

4. **Raise consciousness** among specific publics and among the general public so the attitudinal barriers of prejudice, paternalism and condescension, ignorance and fear, and the damage they have caused may be eradicated.

5. **Gain recognition** for your agency's achievements, quality programming, and services.

6. **Foster the community's acceptance** and appreciation of vocational rehabilitation programming in general. Also, help mobilize support and enthusiasm for vocational rehabilitation at the community level.

7. **Generate awareness** and self-determination among citizens with disabilities in your community so they may actively lobby—both individually and collectively—for their own betterment.

8. **Encourage the development** of research projects designed to improve the lifestyles of persons with disabilities.

9. **Reinforce the evolving image** of persons with disabilities as an emerging minority and give substance to the notion of a united community.

10. **Establish channels of communication** through which your message may travel with increasing rapidity, clarity, and credibility.

11. **Enhance communication** efforts while, at the same time, make them more cost-effective. Be able to justify your communications to existing business conditions.

These concepts are broad, yet can be easily adapted to reflect the image your agency wishes to convey to the public. More specifically, a comprehensive public relations program can persuade, educate, promote, communicate, and shape opinion. Consider:

- How can you **persuade** the business community to take the first steps in hiring someone with a disability or establishing a training site within his or her company?

- In what ways can your agency **educate** the public as to the issues concerning people with severe disabilities?

- How can you **promote** the individuals you serve so the public—especially employers—will recognize their skills and abilities in the marketplace?

- What methods or vehicles can you use to most effectively **communicate** the benefits of hiring someone with a disability?

- Is it possible to **shape public opinion** to make people in your community become more open to persons with disabilities?

D. Accountability

Quality performance and clear communication can be used to build profitable relationships with the public and establish a degree of understanding and goodwill for your agency and the services you offer. No amount of communicating or fancy PR, however, can sell a bad product. If your agency is not serving its people through responsive programming, if your business associates are not being treated fairly, and if resources are not being used properly, no type of public relations campaign or program will be able to bring respectability to the agency. Public relations cannot solve problems, but it can facilitate problem-solving efforts.

Before developing a specific public relations plan for your organization, give careful consideration to the questions below. Staff members from all agency divisions and departments must provide their input in order to recognize and define the foundation from which you are formulating your plan. How would you respond to these questions?

- What kind of image and reputation has your agency established in the community?

- How do your publics perceive you?

- What means have you used to achieve good relationships with your publics?

- What is the current status of those relationships?

The answers to these key questions will have a direct effect on your organization in many ways—supported and competitive placements for program participants, membership, contract procurement, legislation, community support from individuals and service organizations, program referrals, state and public agency support, foundations, and other grant donors. Being constantly out in the public eye makes your agency accountable. It is your job to see to it that the agency is perceived clearly and honestly. Legislators will appropriate, governors and mayors will be supportive, and the press will keep its criticism to a minimum if the vocational rehabilitation agency does a good job and makes others aware of it.

Good public relations involves not only reaching out to the community, but also building and strengthening the organization from within to help meet demands from the outside. It may take many years to develop the kinds of relations your organization will need with the community, your various publics, and the media. It will not happen overnight. But without good public relations programming, it won't happen at all.

Chapter Two

Developing a Strategic Public Relations Plan

The role of the public relations practitioner is to support the goals and objectives of the agency. There are certain communication missions you will have whether you work for a small, private, nonprofit agency or an international corporation—whether your annual operating budget is $300,000 or $300 million. It doesn't much matter what kind of organization you work for, you must develop a strategic public relations plan which addresses:

A. Where to Begin
B. Developing a Budget
C. Vehicles for Communication
D. Staffing Responsibilities

A. Where to Begin

Public relations planning should take place on a regular basis, not just when a new project is dreamed up. Few projects or events of any consequence happen without a plan. It need not always be a formal or elaborate document, but at a minimum, a good PR plan should describe the general situation, goals, objectives, resources, and activities.

According to Cutlip and Center, the process of organizing a public affairs program consists of four basic steps. They are:

1. **Fact-finding, listening:** As a public relations practitioner, you must probe the opinions, attitudes and reactions of persons concerned with the acts and policies of your organization. This task also requires determining facts regarding the organization. *"What's the situation?"*

2. **Planning, decision-making:** This involves bringing these attitudes, opinions, ideas, and reactions to bear on the policies and programs of an organization. Planning sets a public relations program apart from a single-minded effort to obtain occasional publicity for a particular reason. You need to set objectives to enhance the implementation of your agency's mission and long-term goals. Planning will enable you to chart a course in the interests of all concerned. *"Here's what we can do."*

3. **Communication, action:** Now you must explain and dramatize the chosen course to all those who may be affected and whose support is essential.

This includes all communications from making phone calls to creating bulletin boards to developing direct mail programs. In addition, it includes attempting to generate news or feature stories in newspapers or for broadcast. *"Here's what we did and why."*

4. **Evaluating**: After all is said and done, you need to step back from your work and evaluate the results of the program and the effectiveness of techniques used. *"How did we do?"*

These functions are continuous and overlapping. Too, each one of these steps is as important as the others and vital to managing an effective public relations program. The whole process moves steadily in one continuous movement, with feedback coming in at every turn. Too often there's too little research, too little planning, and too much publicity.

To develop action plans for an effective communication program, it's imperative you remain aware of the long-range goals and objectives your agency has set forth. These will help you determine what news-generating activities exist within your organization. Here's a list of steps to consider:

1. Familiarize yourself with the overall objectives of the organization. You must know its basic aims to be able to decide how to focus your publicity efforts and on which audiences. What are its functions and its goals? Read the charter and bylaws as well as other official documents. If there is an agency history, read it. If the agency is part of a larger organization, get all the background about it you can.

2. What is being done now? Has a formal or informal public relations program been operating already? What are some of its strengths? Where are its shortcomings?

3. With help from other staff members, formulate a calendar of events and activities for the entire year to gain a perspective on what is to come.

4. Determine special immediate objectives. Which activities take precedence over the others? What are the time lines?

5. Get an up-to-date listing of all your directors or board officers, committee members, and organizational members. Are there people on those lists who would be helpful in your communication and public relations efforts? Perhaps you have members of your board who work within the public relations field who could offer professional advice and support. Is there someone on your board who owns a printing company or manages a radio station who might be willing to make tax-deductible donations or contribute "services in kind?"

6. Will you be operating on your own budget or as part of another department's? What are the financial constraints under which you will function? If there is no current operating budget for public relations, it is essential you put one together once you have a grasp of what your duty functions are and how much your overall program is likely to cost.

7. Get to know your local media professionals. You need not be intimidated at the thought of meeting with the editor of your local newspaper or the program managers of television stations. You have information and potential stories to offer them. See **Chapter IV** for more information on establishing media relations.

8. Meet with your co-workers to review with them the calendar of events, your budget, what you can offer to make their jobs more effective, and how you will need their support. Let them know the importance of good public relations both as it relates to the entire agency and to their specific duties. (Leiding, 1979)

Once you have decided on the types of projects you will undertake, you may want to plot out tasks step by step using a chart or worksheet similar to Figure 1 and Figure 2.

To fill out Figure 1, designate a primary goal, one per sheet. Then delineate the individual projects you will undertake to meet that objective and identify the targeted audience or public. On a chart such as Figure 2, take each of the projects you have listed in Figure 1 and address these specific areas:

1. **Staffing:** Identify who will do the step, how much time it will take. Convert to dollars if possible.

2. **Resources:** What equipment, information, tools, etc., will the people involved in the project need to get their tasks done?

3. **Coordination:** Who else will need to participate other than co-workers? How much will it cost?

4. **Time line:** How long will each step take?

5. **Evaluation:** What questions can be asked which, when answered, will indicate the degree of achievement for program steps along the way? (The Management Center, 1979, p. 3)

Date:

Goal:

Objectives:

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Figure 1
Planning Guide Goals

Figure 2
Planning Guide Objectives

Date: ____________________

Objective: ____

	Staff	Resources	Timeline	Coordination	Evaluation
Steps:					

B. Developing a Budget

Before you begin to develop a budget for your public relations programming, you need to assess where you are now, what you already have, and the kinds of things you would like to do. At the very least, on an annual basis, you should conduct a thorough examination of every aspect of your communications program. You need to make objective decisions about the continuation of long-standing projects, revamp other projects, and clean up what you no longer need.

In your assessment you may find some projects were done for the wrong reasons. You may have had some idle time and created a brochure you didn't really need, but which kept you busy for a few weeks. Or, perhaps someone on the staff talked you into putting together a video production for a service program. Upon careful consideration and analysis, however, you realize the project really was not necessary and thus, was a waste of time, energy, and most importantly—money.

To be successful in the projects you undertake, you must first know exactly what has to be done and why, and then follow a prescribed process to accomplish it. You must conduct a thorough investigation of the project and its intended results and then plan well before you spend a dime. The only good reason to spend resources on a communication project is when a clearly identified portion of the public actually needs the information to help them form a positive opinion of the organization. You must see to it that whatever resources you have to spend are spent effectively.

When building a public relations budget, consider these suggestions presented by Lewis Perude in the newsletter, *"High Technology PR News"*:

1. **Be precise.** Don't argue that public relations functions are too artistic or literary to fit a corporate budgeting process.
2. **Offer detail and justification** just as other departments do. Most corporate managers don't understand public relations and tend to be skeptical about things they don't understand.
3. **Set measurable public relations goals.**
4. **Develop a public relations plan** showing what needs to be done to accomplish the public relations goals. Show that you will be using a product review program, news releases, etc.
5. **Determine and show the level of activity** to accomplish the goals.
6. **Estimate the number of hours** each part of your program will take, which personnel will be responsible for accomplishing tasks, and how much it will cost.

C. Vehicles for Communication

To enhance effective, two-way communication between your agency and its publics, several issues need to be addressed first. What form or vehicle of communication you choose for particular projects and which ones will be the most effective will depend upon:

1. **WHO** is your audience?
    - vocational rehabilitation professionals
    - consumers/clients
    - parents
    - social service professionals
    - business customers
    - legislators/public policy makers
    - funding sources - United Way, public and private foundations
    - media
    - general public
2. **WHAT** is the message you wish to convey?
    - the mission of a particular program, service
    - the spectrum of services your agency offers
    - persons with disabilities make reliable, hard-working employees
    - your agency and business can enjoy a mutually beneficial relationship
    - a particular service or program will require outside funding sources
    - the entire community benefits from programs which employ persons with disabilities
3. **WHEN** do you need to have the project completed?
    - is there a definite time line?
    - will this be an ongoing part of your agency's operation?
    - will the project repeat periodically or at a particular time each year?
4. **WHERE** will the project take place?
    - at your agency
    - at a business site in the community
    - in a public setting
5. **WHY** are you conveying this message? **WHY** do you want people to know this?
    - increase awareness and support from the general public for your agency's programs and services
    - encourage business to employ persons with disabilities
    - gain financial support for programming
    - enlist volunteers
    - inform and answer questions regarding your

services which program participants and their guardians may have

6. **HOW** much money do you have to spend on this project?
    - will you need to do some fundraising to carry out this project?
    - are their businesses which can make donations of "services in kind" such as for printing, photography development, or creative services?
    - will this be a regularly budgeted item?

(As you can see, the classic journalism *"5Ws and H"* can be applied to more than just the lead sentence in a news article.)

D. Staffing

"And if you discover a person who can put one word after another and have the whole thing make some degree of sense, hang onto him or her." —O.C. Boileau, president of Boeing Aerospace Co., Seattle

It seems to be true that in the private, nonprofit sector, agencies place little emphasis on professional communication efforts. Not many public relations projects or activities directly result in measurable benefits to the agency in terms of dollars and cents; hence, management is often reluctant to fund a public relations staff position. As the saying goes, however, you have to **spend** money to **make** money. How a not-for-profit, human service agency grows and prospers may well be contingent upon how effectively its "message" has been presented to the community and what kind of image it has communicated to the public.

Public relations staff in a nonprofit agency is likely to function much like as a corporate PR agency. In essence, your "services" will be available to other members of the agency staff who will come to you with requests for assistance in projects which require some degree of expertise in the field of communication. The PR staff in a private agency is not likely to be more than two people—in fact, you'll most likely be a "one-person shop." As such, you will "wear many hats" in your day-to-day activities. Refer to Figure 3 for a sample job description.

To carry out community awareness and public education activities, the professional communicator must be proficient in a number of communication vehicles such as:

- public speaking
- agency tours
- internal publications
- external publications
- advertising
- support materials (i.e. brochures, direct mail pieces, annual report)
- fund raising, development
- audio-visual presentations
- special events planning
- media relations.

Specific aspects of each of the above listed methods of communication will be discussed in further detail in **Chapters Three, Four, and Five**.

Public relations specialists not only have to know the nuts and bolts of their professional field, but key management functions as well. Some of these include:

1. **Providing information and advising management:** The PR staff person must stay current on local and national issues which affect the agency and the people it serves so he or she can advise upper management on appropriate courses of action.

2. **Developing plans:** An effective PR person will have sufficient background and expertise to anticipate agency needs and plan appropriate communication actions to address them.

3. **Organizing resources:** When working for a private, nonprofit organization, it is especially important to seek ways to make the best use of limited resources of staff, money, material, and time.

4. **Coordinating:** Carrying a project off well depends upon bringing together all related activities in a timely fashion without friction between groups.

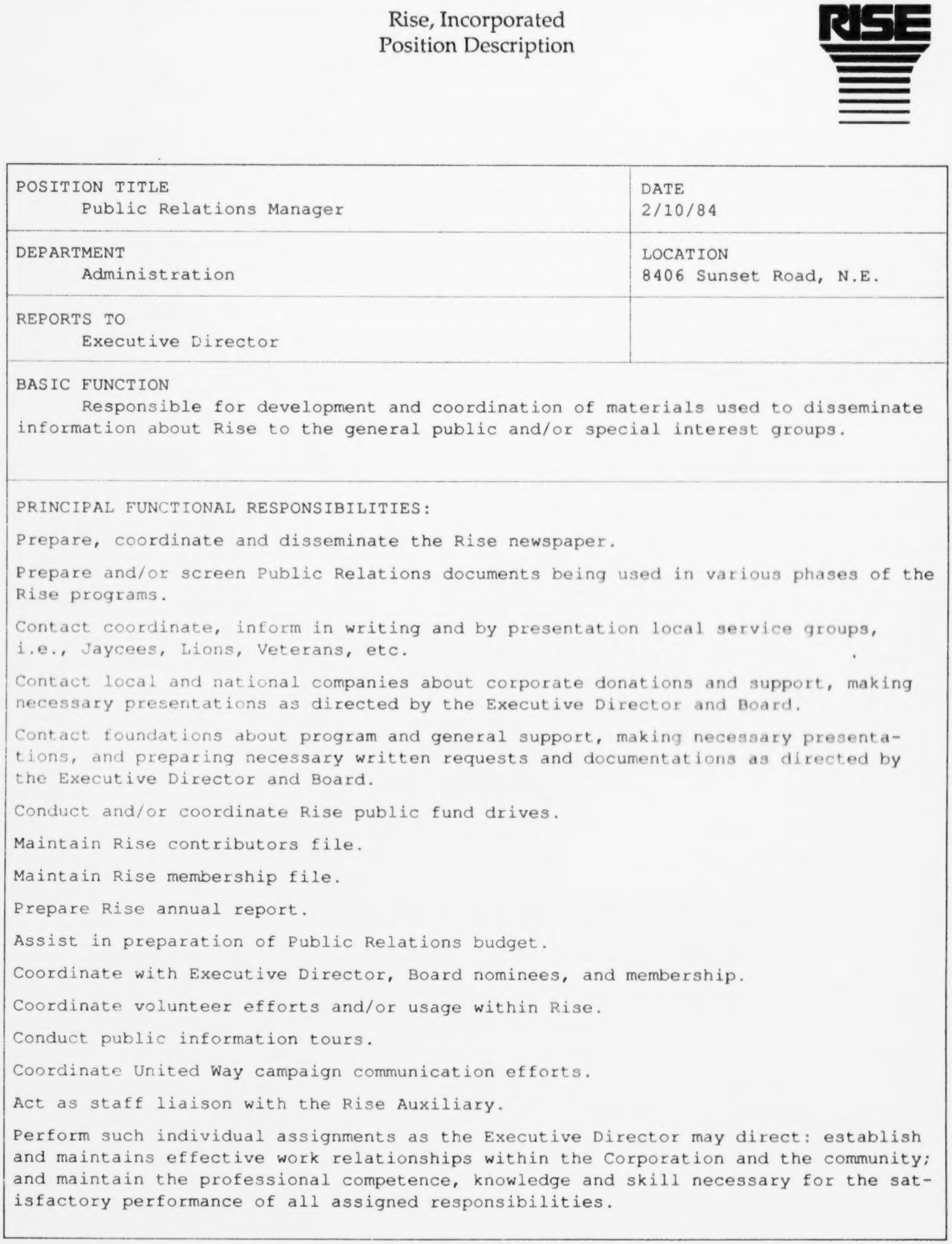
5. **Making decisions:** Use common sense. Show management you are a communications expert on whose judgement they can rely.

6. **Maintaining control:** You will need the interest and support of your co-workers, but don't allow their participation in PR projects reduce your overall responsibility and control. (Leiding, 1979)

Professional Qualifications

Effective communication and good public relations requires an individual with a creative mind who can use words and pictures to effectively transmit information and ideas. The field also requires broad knowledge, sound judgement, quick decisions and the realization that the words he or she writes or speaks may influence the lives of many. (Agee et al., 1976)

In an ideal situation, the person responsible for public relations functions in an agency should hold at least a bachelor's degree in journalism or mass communication. A four-year journalism degree program would likely



Rise, Incorporated
Position Description

POSITION TITLE Public Relations Manager	DATE 2/10/84
DEPARTMENT Administration	LOCATION 8406 Sunset Road, N.E.
REPORTS TO Executive Director	

BASIC FUNCTION

Responsible for development and coordination of materials used to disseminate information about Rise to the general public and/or special interest groups.

PRINCIPAL FUNCTIONAL RESPONSIBILITIES:

Prepare, coordinate and disseminate the Rise newspaper.

Prepare and/or screen Public Relations documents being used in various phases of the Rise programs.

Contact coordinate, inform in writing and by presentation local service groups, i.e., Jaycees, Lions, Veterans, etc.

Contact local and national companies about corporate donations and support, making necessary presentations as directed by the Executive Director and Board.

Contact foundations about program and general support, making necessary presentations, and preparing necessary written requests and documentations as directed by the Executive Director and Board.

Conduct and/or coordinate Rise public fund drives.

Maintain Rise contributors file.

Maintain Rise membership file.

Prepare Rise annual report.

Assist in preparation of Public Relations budget.

Coordinate with Executive Director, Board nominees, and membership.

Coordinate volunteer efforts and/or usage within Rise.

Conduct public information tours.

Coordinate United Way campaign communication efforts.

Act as staff liaison with the Rise Auxiliary.

Perform such individual assignments as the Executive Director may direct: establish and maintains effective work relationships within the Corporation and the community; and maintain the professional competence, knowledge and skill necessary for the satisfactory performance of all assigned responsibilities.

Figure 3
Public Relations Specialist Job Description

include courses in writing, photography, advertising, graphic design, speech communication, publication editing, public relations, broadcasting, the role of the media in society, public opinion, and mass communication law. In addition to journalism courses, a graduate would probably also have studied psychology, English literature, creative writing, history, humanities, sociology, and a foreign language(s).

If your agency is not in a position to hire a professional communicator, what are your options? How can you still carry out a well-developed and effective public relations program?

You might designate one person for this additional duty and see to it that he or she is able to attend appropriate workshops and seminars to develop communication skills. Organizations such as the International Association of Business Communicators (IABC), or Public Relations Society of America (PRSA), which both have chapters in most major cities, offer professional development programs on a regular basis. There are also several monthly informational newsletters and publications for the communication field to which you can subscribe. Some of them are listed in the **Reference Material** section at the end of this publication.

Or, instead of one person assuming this additional duty, your agency might want to establish a public relations committee to tackle communication projects together, share ideas, and carry them through to completion.

Perhaps, too, your agency could align itself with a corporation which has an in-house communication or public relations department and would be willing to contribute or donate staff services to you for particular projects, counseling, or advice. Do you have someone on your board of directors in the communication field? He or she would also be a good source of guidance, support, and feedback for you.

You might also want to check with the journalism department of a nearby college or university to find out if there are students interested in a communications internship with your agency. Or perhaps you could find someone to work on a special project with you for a class assignment.

For instance, several years ago I needed to put together a sound/slideshow presentation I could use to address local business organizations on issues relating to hiring individuals with disabilities. My photography skills being weak, I contacted the journalism department at the University of Minnesota and found a photojournalism student who needed to produce such a show for a course he was taking. I wrote the script and he did all the photography. I paid for his film and processing, and the two of us put the show together. I was happy because I got a terrific slideshow for less than $100 and he was happy because he received both financial and professional assistance on a worthwhile school project. We both benefited.

Chapter Three

Designing Print Communication

In this chapter various methods of communicating with your publics through the printed media will be discussed, including:

A. Working with Printers
B. Publication Design Principles
C. Techniques of Good Writing
D. Photography Tips
E. External Publications
F. Internal Publications
G. Brochures, Support Materials
H. Annual Report
I. Press Releases

A. Working with Printers

First impressions are often lasting impressions. Many times, the first contact you with another company or group is via the printed page. To sell your community-based employment opportunities to local businesses, you will need to present them pleasingly and attractively. How well you "package" your message will have a great deal of influence on how it will be received by others and the kind of image your agency will project as a whole.

Readers will notice many nuances about a printed piece even before they read the words. Consciously or subconsciously, people notice:

- quality of the paper
- use of color
- typography: whether it's classic, contemporary or decorative
- evenness of spacing
- consistency of design among pages
- use of white space
- typos, spelling errors, other mistakes
- quality of the printing job.

If the piece looks well-designed and planned, it can project positive images for your organization including competence, organization, importance, decisiveness, intelligence, worth, creativity, and value. (In-House Graphics, Vol. 1, No. 1)

Selecting a Printer

Many of the vehicles of communication you will use to implement your public relations program will be printed;

thus, it is imperative for you to find a printer or printers with whom you can work well. A good printer is not hard to find, but the search may cost you time, energy, and gray hairs. You need to find one who delivers quality work on time at reasonable costs.

Although you probably don't have a large budget, cost should not be the determining factor when selecting a printer. While the phrase, "You get what you pay for" is often true, high prices do not automatically guarantee high quality.

Word-of-mouth might be the best strategy to employ when searching for a good printer. Examine printed pieces you receive at work or at home. What looks good to you? Perhaps your church newsletter, the community education catalogue, a brochure on safety from the police department, or something else stands out from the rest. Call the office which produced it and ask for the name of the printer.

There are several factors which you need to investigate when selecting a printer. If you can, call some of the companies with whom the printer already works to get a reference. Your printer should be happy to furnish you with a list. Factors to consider include:

1. **Quality:** Ask to see different kinds of work samples. Check the printed letter for sharpness. Look for absence of smudge marks and crisp photos with ink tones ranging from a deep black to a clean white and all shades of gray in between.

2. **Price:** Ask for separate cost break-outs on charges for typesetting, keylining, halftones, second colors, binding or stapling, folding, and delivery so you can compare each charge individually.

3. **Timeliness:** What kind of turnaround time do the printers offer? Do they meet deadlines? (This is something you won't know until you've done a few jobs with them or you ask others who use them.) Do they do all the steps in one shop or are services such as keylining and mailing handled at another site? (This could add time and money to a project.)

4. **Location:** Are they within a reasonable distance to you? Do they pick up and deliver, saving you the driving time? If they do pick up and deliver, is it only on certain days? (This could add extra time to your production schedule which you may not be able to afford.)

Keep in mind that some printers may be better suited for particular kinds of jobs than others due to the size and sophistication of their equipment, the size of their staff, and the number of customers they serve. You may opt for one printer to print your two-color, saddle-stitched magazine, while another smaller printing company prints your letterhead, brochures, and provides mass copying.

Educate Yourself

One of the most beneficial things you can do for yourself and your agency is to learn about the printing process. Based on a clear understanding of what steps are involved, you will be better equipped to make sound decisions. If you know nothing about the many steps involved, you may be forced to rely solely on the printer's recommendations.

Printing is an expensive service and requires meticulous attention to detail. It is in your best interest to retain tight control over each printing project you undertake. Do not allow room for the printshop crew to make decisions for you. Make sure all your instructions about a particular job are in writing (preferably typed), leaving no room for confusion or miscommunication. Changes cost money—and the further along in the printing stage the project is, the more costly it will be for you to make changes.

To save yourself from disappointment and agony over a big printing job gone bad, it's a good idea to spend the extra money printers will charge to have a *silver print* made. A silver print, or proof copy, will take the surprises out of a printing job and give you one last chance to see how the project will turn out. A conscientious printer will have you sign the silver print before he starts the presses to indicate you have seen and OK'd the job. This also is a safeguard for him, because once you have approved the silver print, errors which you find after it has been printed (other than those resulting in the printing process itself) are not the printer's responsibility.

Learn to talk the printer's language. Check out the glossary at the end of this publication to learn the meaning of terms such as *halftone, offset, pasteup, duotone, stripping, and font.* Through your own understanding and knowledge of the printing industry, you will be able to make better decisions, maintain tighter control, and save money and hassles with your printed projects.

B. Publication Design Principles

While you can find many books on publication design principles, defining exactly what good design is or listing rules and regulations by which to design is exceptionally difficult. Good design is a by-product of personal taste. You know when something strikes your eye—you can feel when all the elements come together to create a dynamite-looking piece. Yet, often this is subliminal. Many times you can't really pinpoint why you like a particular newsletter or poster or brochure, only that you do.

As Jan V. White (1983) states in his book, *Mastering Graphics:*

> Don't think that there are any correct ways of doing anything. There aren't. There are traditions. There are rules of thumb whose application may or may not be appropriate. There are comfortable ways of doing things that have been developed over the years and that are effective in one product but disastrous in another. There are endless slogans about never setting type in all capitals, about italics in bulk being hard to read, about trapped space being anathema, about big headlines having to go at the top of the page, and so on [forever]. Slogans are slogans and embody only a sliver of truth. There are also lots of books that tell you what you must always or never do if you hope to do it right. Nonsense. There is only one right way: Think the problem through, decide on the editorial point you're trying to make, then express it in the appropriate physical format, be it for a single story or an entire publication. If the form grows out of the content, you'll have succeeded in finding the optimal way of communicating your meaning— which is the purpose of this whole business to start with. (p. 1)

As will be suggested many times in *Enhancing Your Public Relations*, to get yourself started in the right direction it's a good idea to study other agencies' and organizations' printed pieces. Scrutinize them carefully once you have selected them. What is it specifically that you like about the pieces? How can you take elements of various publications and printed projects and put them together to work for you? Again, Mr. White (1983) in his book,

> See beyond the beguiling pictures when you examine other people's publications. Look beyond or behind them to notice the structure of the pages, the rhythms used to assemble the whole piece, the patterning and repetitive elements used, the length of the stories, the way headlines are used, the variety of subjects covered. It is one of the hardest things to learn to do because even bad pictures are so fascinating. And if the samples of publications you have gathered are exciting (which they probably are, otherwise you wouldn't have kept them), chances are the writing and subject matter are equally alluring. It is hard to resist getting involved in these publications, and their very capacity to draw in even those disinterested in the subject is the mark of their excellence. (p. 1)

Creating Your Own Look

If you do not have a background in graphics or design, perhaps you should consider hiring a professional to design a "look" for your agency. Tell the professional about your agency—goals and objectives, the people you serve, the kinds of people your pieces will be reaching, and how you wish to be perceived by the public. The professional designer can synthesize this information and design a look which projects the image you are looking for. A good designer can also develop generalized formats which not only look terrific, but will be easy for you to use again and again without outside help.

What kind of look do you want to have for your agency? As a not-for-profit, human service agency, you most likely do not want a glitzy, fancy look. You probably want to project solid professionalism and purposefulness in everything you produce. The look should emote quality, maybe even conservativeness, without looking like you spent a great deal of money. (Your legislators, service purchasers, and contributors need to know you are spending your funding wisely on the program services you offer persons with special needs, not on high-cost, splashy publications.) In addition, the look should be consistent so that all your printed pieces will contain similar elements. Whether it's a job placement brochure, your quarterly magazine, or your yellow pages advertising, the look should be immediately recognizable as yours. Everything should match. A professional designer can help you develop just the right look.

Basic Elements of Good Design

As a communicator, your function is to transmit information to others effectively—and attractively. Most importantly, the format and design of your piece should not interfere or detract from the message itself; nor should the design be the prominent element in the piece or draw attention to itself. What you have to say is always more important than the "package" you say it in. Yet, you need to entice the reader to read your message by presenting it attractively.

Although the purposes, sizes, and shapes of printed projects will vary, in general terms the following checklist can be used to gauge the quality of a piece. The questions are divided into five major areas: organization, accuracy and clarity, efficiency and consistency, readability, and proportioning and sizing.

Organization:

1. Are readers guided smoothly and naturally through the page? The path of the reading eye from the start to the end should be short and direct.
2. Do all elements have a reason for being? Eliminate all elements which do not serve a useful and necessary purpose.
3. Are all intended relationships between elements readilyapparent?
4. Does the design call attention to the content instead ofitself?
5. Does the page appear uncluttered? Keep the page simple; "circus" design will confuse the reader.

24

6. Do all type and art elements appear to be anchored on the page?

Accuracy and Clarity:

1. Does the layout accurately communicate the relative importance of the elements? Each page must have a dominant element.
2. Do the art elements accurately convey the tone and message of the stories?
3. Are the devices used in a layout appropriate for the content of the page?

Efficiency and Consistency:

1. Do all areas of white space appear as if they were planned? White space is a creative element in design.
2. Is spacing between elements controlled and consistent?
3. Is all type set at the most efficient measure for the information contained? Body type should not be set any smaller than 10 *point* for easy readability.
4. Does the number of elements used on a page or in a "package" seem reasonable? Avoid a cluttered look.

Readability:

1. Have all the elements been positioned in such a way that they don't interrupt reading or cause confusion?
2. Are line widths set for easy reading? They should be set neither too wide nor too narrow.
3. Are headlines set so that they don't compete with other headlines in adjacent columns?
4. Are the reading starting points for all elements easily determined?
5. Is type legible for reading? Do not set large blocks of italic or boldface type or copy set in all capitals.

Proportioning and Sizing:

1. Are all elements sized relative to their importance?
2. Do the shapes of the elements add contrast and interest?
3. Does the page have a dominant element or package of elements?
4. Do the shapes of elements appear natural? Do not make them seem contrived or forced.
5. Are elements dissimilar in proportion and size? Avoid perfectly symmetrical pages. A little imbalance adds dynamic thrust to a page.

In summary, basic publication design principles should emphasize: simplicity, contrast, structure, eye flow, use of white space, unity, balance, and proportion.

Because of the breadth and scope of publication design, you should consult the books listed in the **Publication Design** section in **Reference Materials** at the end of this publication for further guidance. Those listed have been helpful to me during the past twelve years. They have provided creative ideas plus tried and true axioms by which to work.

The Effect of Color

Color can add richness, beauty, excitement, and personality to a printed product. Pieces produced in color are perceived as more interesting and modern than those produced in black and white. Color, however, can never be used to make a bad product better; all color can do is make a bad product more colorful. Readers will select the more professional-looking publication regardless of color.

Adding color can be expensive; therefore, it must be used carefully to get the greatest effect from the investment. Color can be used effectively as a subtle background, to enhance or decorate, to articulate detail, or to add emphasis. (White, 1983)

If you wish to create a certain image or feel with colored inks and colored papers, get advice from your printer. Look at other examples to determine what you like and what you don't; what is easy to read and what detracts from the message; what looks sophisticated and subtle and what looks gaudy and overdone.

Each color has its own inherent meanings or emotional associations. Be careful to match the image you wish to portray with the color and style of your printed pieces. If you want to portray a conservative, businesslike image, stick with paper colors like ivory, gray, or even light blue. Stay away from purple ink, yellow paper, or combinations like blue ink on red paper. Save those for the circus or the local dance company which is going for an "artsy" look.

Additional tips on the use of color include these from the fifth edition of *The Graphics of Communication* (Baird et al., 1983), a classic in the field of typography and layout and design:

1. When using more than one color, reserve the darkest for the basic message and use the additional colors for mood or emphasis.

2. Repeat a second color at various points in a printed piece to achieve rhythm, a necessary design element.

3. Use spots of second color to guide the reader's eye through the message.

4. Color used behind type should be light to ensure legibility. The smaller the type, the lighter the background should be.

Color is nice, but black ink on white paper still has the highest readability of any two-color combination. Black and white can also be used quite artistically and effectively. Studies have shown that the more educated the reader, the less he or she will be affected or influenced by color.

Remember, in the printing process, black is considered a color. So, for instance, if you plan a piece on white paper with black ink for the text and wish to have an accent color, you will be paying for a two-color press run, not for one color. You can, however, create the illusion of more than one color by using various *screens* of your second color. Screens are specified in percentages, thus a solid color is a 100-percent screen; a 50-percent screen of the same color will be half as intense (lighter) and give you the affect of more than one color. Ask your printer for guidelines and assistance on using screens.

Selecting a Type Style

Even with more than 10,000 type designs available in the printing world, it is unlikely you are going to use more than a dozen in the various printing projects you manage. Just because your printer has hundred of typefaces to select from, do not try to use them all in the same printed piece. You need to develop a sense of what faces work well with another and enhance each other. As a (very) general rule-of-thumb, you shouldn't use more than three typefaces in a given piece.

Selected *typefaces* imply certain qualities and characteristics. There are two basic styles of typefaces. *Serif* types have small, decorative finishing strokes on the ends of the letters. Typically, these faces are easier to read in large blocks of copy because the strokes lead the eye from one letter into the next.

The strokes of a *sans serif* typeface are of equal or near equal thickness and do not have serifs. Sans serif typefaces are effective for headlines, but most styles do not have high readability when they are set in large blocks of body copy. (The readability factor is the ease or speed with which the average reader can read the type.) A sans serif face will usually appear lighter (thus, less visible) than a serif face.

Ask yourself these questions when considering a typeface:

1. Is the face comfortable to read?
2. Is it too monotonous?
3. Too light? Too dark?
4. Does the face design call too much attention to itself?

Your printer should have posters or catalogues of available typefaces to help you select the style which best suits your organization and the particular printed piece. It is best to select a typeface which also comes in italic, varying densities or weights ranging from light to heavy, as well as *expanded* and *condensed* versions. This will give your project a unified, yet varied look. As a rule, medium-weight typefaces work best from both a legibility and design standpoint. For comfortable reading, your type size should be at least 10 points with one point of leading (the space between the lines).

Desktop Publishing

And now a word about computers.

It is becoming quite apparent that *desktop publishing*, referred to in the computer industry as DTP, is not a fad; indeed, it may be the most exciting, creative, cost-effective development truly revolutionizing how we communicate in print. What is DTP?

> "Desktop publishing, in its simplest form, is the production of any document page using a laser printer or phototypesetter. But really, desktop publishing is more than just a word processor that can print multiple type styles on a laser printer; it is the ability to produce camera-ready, typeset page layouts including graphics. Full-fledged desktop publishing requires a word-processing program, one or more graphics programs, a page composition program, and an assortment of equipment including a hard disk, a laser printer, and a scanner or camera for digitizing photographs and other printed graphics." (Burns, Diane and Venit, S., May 1988, p. 16)

Desktop publishing is, Burns and Venit further assert, on its way to changing the way the printed page is produced. In essence, DTP combines the designing, typesetting, keylining, proofing, and alteration stages of any printed project. With the keyboard at your fingertips and a laser printer, you can create printed pages of such quality, they can be used by your printer "as is." The savings to you are significant—on any given project you will be able to save between one-third to two-thirds of your total bill because you will no longer have to purchase designing, typesetting, and keylining services.

One reason DTP is catching the attention of so many is its broad applications. In your agency, a desktop publishing system can be used to create brochures for job placement personnel, design impressive looking resumes for job seekers, construct charts and graphs to highlight program outcomes, produce the newsletter, design special achievement certificates for staff and program participants—the list of applications is seemingly endless.

Not only are desktop publishing applications vast, but the look achieved using a laser printer, compared to a typewritten piece or those printed on dot-matrix printers, is striking. A grant proposal, a press release, or an overhead produced on a laser printer with classic type styles will demand and capture the reader's attention and give added credibility to a piece.

Another reason people are so impressed with desktop publishing is that you maintain total control over the project—DTP allows you to get **exactly** what you want. The process also allows you to make last-minute changes without much fuss or expense. You will no longer have to proof the typesetting and reproof the corrections to the typesetting and re-reproof the corrections to the corrections. Nor will you have to have the keyliner make changes to the projects. If a particular page didn't turn out as well as you would have liked, simply move the elements around on the page with a few computer commands until it does look just the way you want it—at no additional cost. These changes will take you minutes compared to days waiting for a typesetting and keylining service.

Desktop publishing programs are available both for Macintosh and IBM-compatible computers. A professional consultant may help you put together the kind of program software and computer hardware to meet your specific needs while at the same time maintaining compatibility with the rest of your agency's computer system and budget. You should also invest in training courses. Some programs, such as *PageMaker* for both IBM and Macintosh, are more "user-friendly" than other programs and you will be able to teach yourself pretty well with everyday use. But, considering your time is money and time spent fumbling through a project could be better spent more productively, invest in a training course. It will also enable you to use the software programming to its fullest advantage and continue to save money.

Depending on the type of computer equipment and programs you are already using, it will cost between $8,000 and $10,000 to get set up in either a Macintosh or IBM desktop publishing system. This may sound like quite a chunk of money, but, depending on how much you use the DTP services, you should be able to recoup your costs in decreased printers' billings within two or three years. Also, some computer companies such as Apple Corporation in California offer grant programs for nonprofit agencies. You may wish to check into this possibility.

If you don't want to invest in your own desktop publishing system, you can hire desktop publishers to do the work for you. Their fees will most likely be less expensive than a traditional typesetter and keyliner and the flexibility DTP offers will make working with them more fun.

Desktop publishing clearly can save you time and money. Not only will your life be made easier with DTP, but the projects you produce will be more creative and effective than those produced using more traditional design methods.

C. Techniques of Good Writing

"Writing isn't hard," said Mark Twain. *"All you have to do is cross out the wrong words."*

The public relations specialist often spends upward of 75 percent of his or her work time writing. This includes writing brochure copy, press releases, thank-you letters to contributors, speeches for agency staff, articles for the agency publications, letters to legislators, scripts for slideshow and videotape presentations, hard news press releases, and feature stories. These materials may vary in style and structure, but many of the same general writing principles apply to each format.

Many people think the ability to write well is a natural talent—either you're born with it or you're not. But good writing can be learned and the techniques required to write simply and clearly can be mastered.

"Typists type; writers stare out the window." Dan Ranley

Are you one who freezes at the sight of a blank, white sheet of paper? Are you sure you'll never be able to think of the right words in the proper order to fill that sheet? What you need to do is think before you write: What is the message you wish to convey? Who is your audience? What do you want to happen as a result of this piece?

To get started on your first draft, pretend aloud you are telling someone a story. Think about the most important or interesting point. What comes after that? And after that? Many of us cringe at the thought of writing an outline, but constructing one will help put your thoughts in a logical order and will also serve as a framework for the piece as a whole.

Write down all of your ideas without worrying about the finer points of sentence structure, grammar, and spelling—just get it all out on paper. Let it sit for awhile; then go back and review it. Start taking out unnecessary words and redundant phrases. Then, reorder sentences and insert smoother transitions between your paragraphs. Shorten those paragraphs! A column of copy broken into short paragraphs is much more inviting to the reader than masses of gray copy blocks. Enhance your word choices—use stronger verbs, more descriptive adjectives. Add clarifying quotes and interesting anecdotes. Be specific with your quantities—concrete numbers help support the points you are making.

Rewriting, however, is the heart of good writing. The more you rewrite (and rewrite), the better the finished product will be. Let one of your co-workers look over your piece. Ask for constructive criticism. Sometimes when

27

you're too involved or too close to a project, it's difficult to see the problems with it. Get a different perspective. Another hint: Read it out loud. How does it sound? Is there too much technical jargon? Are the sentences too long-winded? Are there natural breaks in its structure? Here are some additional points for you to consider:

1. Is the writing clear and concise with short sentences, short paragraphs and short words? Have you used active verbs, concrete nouns, lots of quotes, and good rhythm (varying short-, medium-, and long-length sentences)?
2. Do you avoid jargon and "buzz" words which might confuse the reader? Do you use analogies to explain concepts your reader might not understand?
3. Does your writing get right to the point with a crisp, compelling first sentence which is no more than twenty words long?
4. Is your writing organized so the reader has an easy time following your points? Are there any "holes" or missing items of fact which a reader might want to know about? (communication briefings, February 1983)

Keep good reference materials close at hand. A dictionary, a stylebook, and a grammar handbook are books you must have. If in doubt—look it up. Strive for consistency in your work. Develop a style which reflects your agency and maintain that style no matter what kind of piece you are working on.

Read good writers. Learn by example and then learn by doing. The more you write, the more your writing will improve and the easier writing will be. (In-House Graphics)

More Tips for Good Writing

1. Make your writing as "clean as bone."
2. Never underestimate the power of the short sentence.
3. Write actively. Don't use the passive voice when you can use the active.
4. Make it sparkle. Write brightly.
5. Get to the point—fast.
6. For *hard news* or non-feature writing, use the inverted pyramid style of writing, putting the most important points first and other facts in descending order of importance.
7. Write as you talk—or better yet, write as you should talk.
8. The simpler the sentence construction the better.
9. If it is possible to cut a word out, take it out.
10. Don't use slang, jargon, cliches, or the "in" words of today.
11. Be specific and be clear. Don't leave your readers with more questions than information.
12. Speak with your readers, not to them.
13. And above all else—accuracy, accuracy, accuracy.

Of special interest for public relations specialists working in the human service field is a brochure entitled, *"Guidelines for Reporting and Writing about People with Disabilities,"* which was prepared by the Research and Training Center on Independent Living at the University of Kansas. It states,

> Media professionals are in a unique position to shape the public image of persons with disabilities. The words and images they use can create an insensitive, negative portrayal or a straightforward, positive view of persons with disabilities.
>
> There has never been a clear set of guidelines to help media professionals make the right choices in terms of language and portrayal. The guidelines presented here offer suggestions for appropriate descriptions and preferred terminology. They reflect input from over 50 national disability organizations and have been reviewed and endorsed by media and disability experts. (University of Kansas, 1984, p. 4)

You can get a copy of the brochure by writing the Media Project, Research and Training Center on Independent Living, 348 Haworth Hall, University of Kansas, Lawrence, Kansas 66045.

Above all, be aware that everything you write should well represent, not only the message you want to convey, but also the long-term goals of your organization.

Word Processing

At the School of Journalism and Mass Communication (University of Minnesota) in the mid-1970s, we were trained to compose at the keyboard, not with a pencil on paper. Why? As professional journalists we would constantly be working against deadlines and would not likely have time to write our pieces with pencil on paper and then type them up to turn into the editor.

Like many other writers who compose with keyboard, I have found that using a word processing computer program has made me not only a more productive writer, but a better writer. With the correct command, changes and alterations are simple to make. No longer do I volley with myself when writing: *Well, that's sounds OK, but it's not exactly how I wanted it.* Or, *That paragraph really would sound better coming at the end of this section instead...but I don't have the time (or the desire) to retype this page again so I'll let it go.*

On word processors, changes can be made quickly and easily—and no retyping the page. For those of you who write with and for other people on staff, working on projects which might go through many versions and rewrites before it's published, word processing is the best method of creating documents.

D. Photography Tips

Most people are visually sophisticated and visually oriented. Their expectations are high. If a photo is going to communicate, it must visually say something to each individual and say it well.

To obtain meaningful results with pictures, we must reach the intellect as well as the emotions. As communicators, we must challenge the reader with visual material which makes him or her think and respond emotionally. Visuals must illuminate a subject—telling the why and how, not just the who and what.

In your public relations position, you will likely be taking or directing three basic kinds of photographs:

1. **News** photos to enhance the stories about current events in your organization. Any major announcement or press release will attract more attention if it is accompanied by an appropriate photograph.

2. **Feature** photos to accompany the written features you may develop. Or photos which tell a story all by themselves—either alone or as a group making up a picture story; and

3. **Record photos** to supplement the news and feature photos in the history files of your organization—an often neglected, but important task performed by public relations professionals. These can be used for bulletin board or lobby displays, to illustrate the annual report, or for projection at special meetings and special occasions such as an open house. (Leiding, 1979)

Good photographs don't just happen. Yes, sometimes there's luck involved, like being in the right spot at the right time with your camera loaded and ready—but that's not how it usually happens. Most good photography involves planning—thinking in advance about the subject and the situation and having some idea of what you want to do with it. Whether you hire a professional or take the photos yourself, you must do the planning.

Do not limit yourself to the obvious. For example, one of your agency's supported employment clients has been named "Employee of the Year" for a large hotel and they are holding an awards ceremony and luncheon is going to be held. You will want to be on hand to document the occasion with your camera. What kind of photo are you going to send out with your press release or put in the agency publication?

Several are possible: The "grip and grin"—this photo records the presentor and the presentee "gripping" each others' hands in a handshake and "grinning" into the camera. Does this kind of photo tell us anything about the individual? Can we tell how hard a worker he is, how much he enjoys his job, how his co-workers feel about him, or how proud his supervisor is of him? Most likely not.

What about a photograph of him on the job doing what he does best or interacting with his co-workers or supervisors? A photo like this would give the general public a much clearer indication of how individuals with disabilities can be productive workers in the marketplace. Get rid of those grip-and-grins without feeling an ounce of guilt. Also, be sure to have everyone you photograph sign a photo release to cover yourself legally. A sample release form is included in **Figure 4.**

Photographers are usually not shy. You do not need to be pushy or offensive with the camera in your hands, but you will have to get into the midst of the action to find the most creative and expressive shots.

Here are some basic tips for taking good photographs:

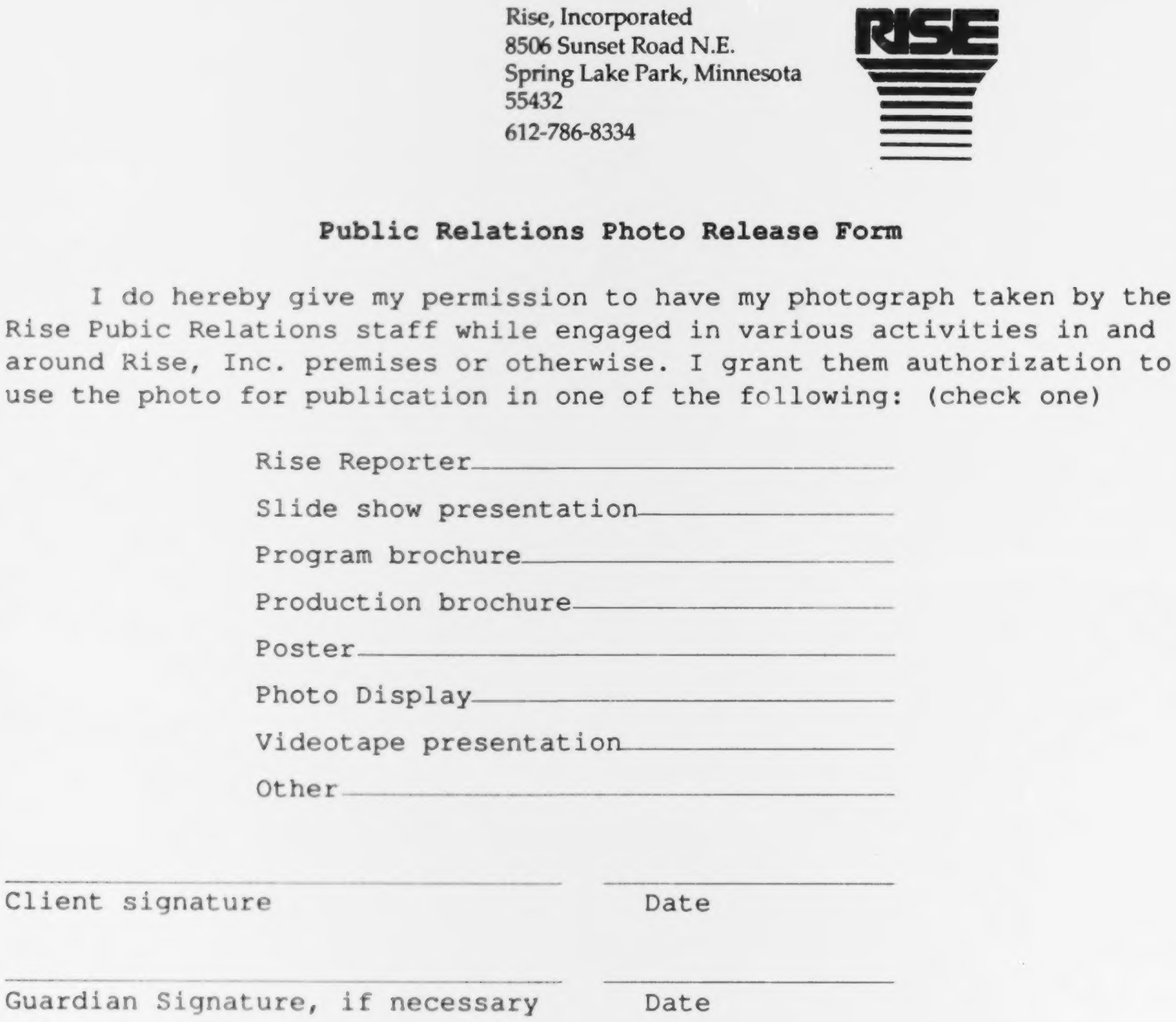
1. Have your subjects doing something. Shoot them as they are doing what they normally do for more natural looking photos. Don't pose them.

2. Avoid taking photos of large groups. Not all situations allow you to keep to a three or four person maximum; but use that as a rule of thumb. If you have a large group, attempt to subdivide them naturally—by committees, geographic locations, departments, or other units.

3. If you do have to pose people, they should appear as natural as possible. Put them at ease by chatting.

4. Watch backgrounds—clutter, dirt, intense lighting. Busy backgrounds will detract from the subject and impair the effectiveness of the photo. Look carefully through your viewfinder—the camera sees and records **everything**; your eyes don't. You won't see many things until the prints come back from developing—and by then it's too late.

5. Get some expert advice on lighting. Learn how to "push" the speed of your film so you can shoot in adverse lighting conditions. Have someone show you how to "bounce" a flash to get a softer and more well-rounded effect. Learn how to make the most of available light.



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Public Relations Photo Release Form

I do hereby give my permission to have my photograph taken by the Rise Pubic Relations staff while engaged in various activities in and around Rise, Inc. premises or otherwise. I grant them authorization to use the photo for publication in one of the following: (check one)

Rise Reporter____________________

Slide show presentation______________

Program brochure___________________

Production brochure________________

Poster__________________________

Photo Display_____________________

Videotape presentation_______________

Other___________________________

___________________________ ______________
Client signature Date

___________________________ ______________
Guardian Signature, if necessary Date

Figure 4
Release of Information Form

6. Don't get too artsy. In most situations, what you need are photos with good contrast and tonal variation which have a clear subject and are framed nicely.

7. Be creative. Instead of the usual shot taken at the groundbreaking ceremony, use your imagination. Put a hardhat on your executive officer and put him or her in the driver's seat of an earthmover.(Leiding, 1979)

Other ancient axioms by which to shoot:

1. Portraits should show what a person is **like**, not what he or she **looks like**. Pick a background which helps explain the character or the personality of the individual.
2. Don't amputate any joint, especially wrists or ankles and don't skim off part of the head.
3. Leave "running" room for a moving object.
4. Make sure cropping removes only non-essentials.
5. Move in on your subject as closely as you can.
6. Not everything in your photo needs to be in focus (but your subject should).
7. Put the center of interest other than smack in the middle of your photo.
8. Make something dominant in every picture.
9. Group people together tightly.
10. Find new angles to shoot your subject. There are more interesting vantage points than straight-on.

When using your photographs in publications, remember:

1. Avoid collages.
2. In photo essays, one photo must dominate.
3. Vary sizes and shapes of photos.
4. The subject of the photo should face into the copy, not look off the page.
5. Every picture must be identified.
6. Heads in reproduction should be at least the size of a dime.
7. Crop ruthlessly, enlarge generously.
8. Make sure cropping removes only non-essentials.
9. Throw out the ugly ones. No picture is most often better than a bad picture.
10. Sometimes, an illustration may be more effective than a photograph.(White, 1981)

Almost every photograph needs a cutline, whether you are sending it out with a press release or reproducing it in your agency's newsletter. Good cutlines should not repeat either what is in the text or what the photograph has already said to us visually. Good cutlines go beyond the ordinary to add depth and dimension to the visual.

Purchasing Camera Equipment

When purchasing a camera for your agency, select a system to which you can add lenses and other features as you improve your capabilities and find new needs. A compact 35mm, single lens reflex system will probably suit your needs well. When buying the camera, ask if a period of instruction or a photography course comes with the purchase.

If photos will be reproduced in your agency magazines, newsletters, or with press releases, use black and white print film, such as Kodak's Tri-X ASA 400. For outdoor photography, use a "slower" black and white film such as Kodak's Plus-X, which has an ASA of 125.

Be sure to use the right film. If you will be printing the photograph in black and white, shoot black and white film—color photos will not reproduce nearly as well. If you will be making a slide show, shoot color slide film, not color print film—there is a difference. It is possible for a photo lab technician to convert one kind of film into another type of print, but it will be expensive and the results will be merely acceptable at best.

Protect your lens from scratches or cracking with a skylight or UV (ultraviolet) filter. Carry the rest of your equipment and gear in a lightweight, heavy-duty, nylon camera bag which is padded and waterproof. (Douglis, Phil. Workshops Notebook from the Ragan Communications Library)

E. External Publications

Perhaps no other communication project you undertake will be as encompassing as your external newsletter for it is this publication which will most clearly "define" and reflect your organization. Through articles and photographs, this publication will explain your organization to the readers in ways not possible in other projects. There are many preliminary decisions to make including:

- purpose
- audience
- format
- budget
- frequency of distribution.

Purpose

One of the primary purposes of any external publication is to reach those people who are not involved closely with your agency, make them aware, and keep them informed about your agency's activities. You can educate people and gain their support through interesting and well-written articles, vivid and exciting photographs, and creative graphics.

Some larger agencies may have more than one external publication geared toward specialized publics (such as contributors, the business community, or vocational rehabilitation and social service professionals). If you have a large budget and a productive staff working for you, segmenting your publications may be a possibility. Most agencies, however, will use a single publication to meet the informational needs and interests of all its publics.

To ensure that you address the interests of such a diverse group of people, you will need to have a good mix of articles—something for everyone, so to speak. Here's a checklist you might want to use for each edition of your publication. Do you have at least one article or feature regarding:

* job placement activities
* new program and service developments
* business or production capabilities
* legislation updates affecting individuals with special needs
* activities of interest in your associate agencies
* highlights on program participants (special achievements, unique job, unusual hobby)
* staff activities, achievements
* long-range planning
* special events calendar
* developments or discoveries in the special needs area

If you write about or publish a photograph of a program participant, his or her consent should be secured in writing in every case. An individual's dignity must be maintained. No one should have circumstances publicized or story told, even if it is a positive one, without his or her authorization. It is important to have this permission in writing, especially for "vulnerable adults." Plus, details on individual cases must be kept in strictest confidence unless permission by the person is granted. Refer to **Figure 4** and 5 for sample release forms to use.

Audience

The people reading your publication are often already interested in your agency, the programs you provide, and the people you serve for a variety of reasons. You can categorize these people into several different groups including:

* staff
* program participants
* parents
* board of directors
* members
* social service professionals
* vocational rehabilitation professionals
* special education teachers and directors
* civic groups and organizations (i.e. Jaycees, Kiwanis, etc.)
* churches
* private and public foundations
* media personnel
* businesses
* customers
* legislators (local, state, and national)
* county boards of commissioners
* potential employers

Developing an inclusive mailing list will be a huge undertaking; maintaining and updating the list will be an even bigger job. You might want to call different local and state organizations who have already developed mailing lists and ask them for copies. For instance, your state Association for Retarded Citizens group should have a listing you could borrow; likewise for the state headquarters for the Lions, your legislators, and foundations. Also, ask for names and complete addresses of people your coworkers are in contact with and want to have on the list. Be sure to add their parents and friends, too, if they wish, as this will enhance the pride they have in their jobs and the agency.

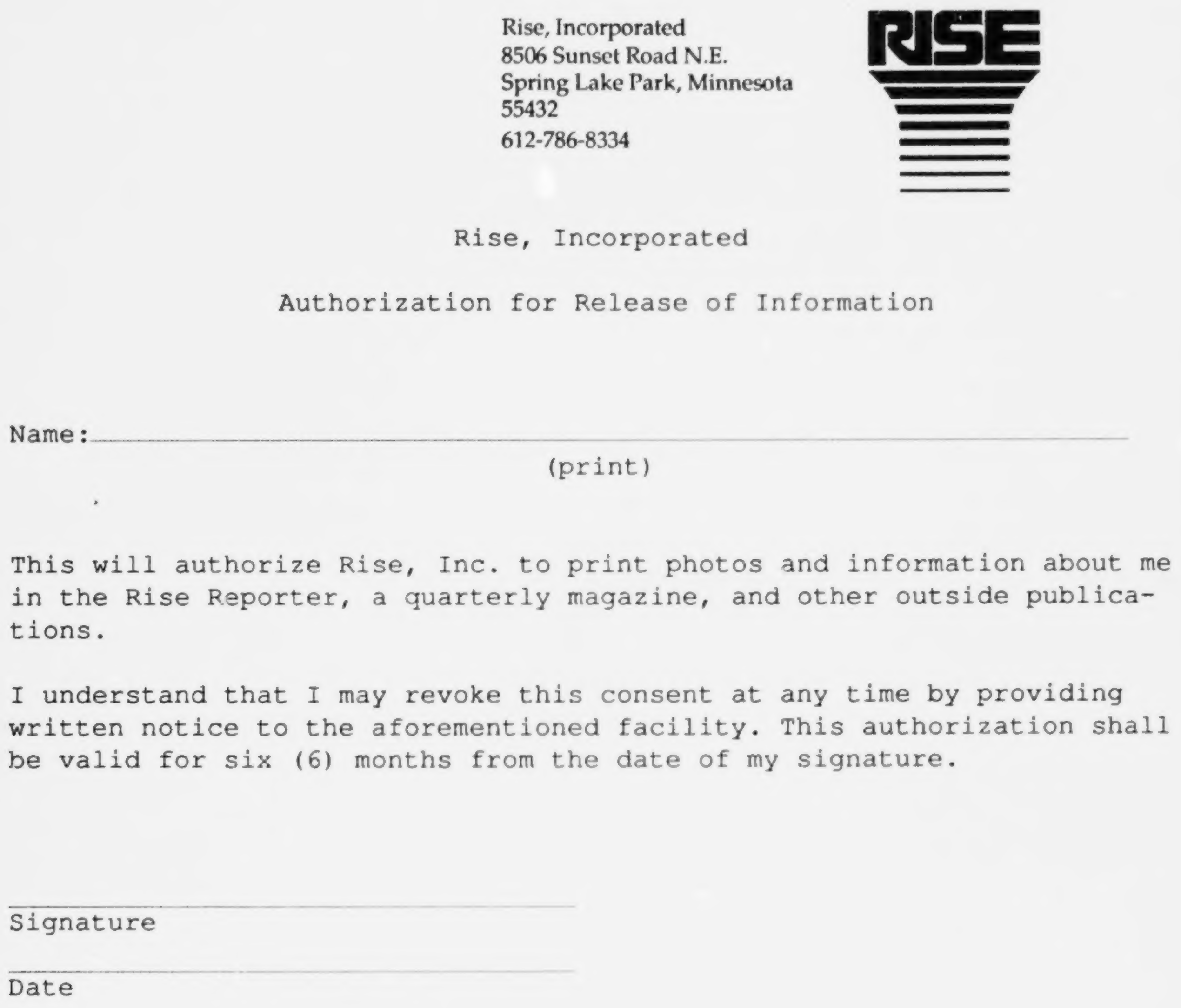
It's best to get this list computerized so that maintaining it (making corrections) and adding to it will be less painful than doing it manually. Most computerized programs can then be printed out onto mailing labels, thus saving another step. Also, if your list is categorized, you will be able to pull out portions of the entire listing for specialized mailings, such as, a list of just your program participants or legislators. The computer system your agency operates may be able to accommodate this, otherwise, check into companies which specialize in mailing lists. Perhaps someone on your board of directors works for a company which can provide you with this service.

Your mailing list may grow by leaps and bounds. When a mailing list for the *Rise Reporter,* our agency"s quarterly magazine, was first developed in early 1978, it had 1,700 names in data files. In less than ten years the list has grown to almost 6,000. When you consider that each copy is likely read by an average of three people, you can see the impact an external publication can make in your community.

Format

The variety of publication formats is vast. The format you develop for your external publication will be determined by many factors including budget, frequency of publication, your own design capabilities, and of course, personal taste or preference. Standard formats include: newsletter, newspaper, magazine, and magapaper.

Newsletter: A true newsletter is simple, informal, and relaxed and gives the illusion of being a person-to-person



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Rise, Incorporated

Authorization for Release of Information

Name: ______________________________
(print)

This will authorize Rise, Inc. to print photos and information about me in the Rise Reporter, a quarterly magazine, and other outside publications.

I understand that I may revoke this consent at any time by providing written notice to the aforementioned facility. This authorization shall be valid for six (6) months from the date of my signature.

____
Signature

____
Date

Figure 5
Photo Release Form

letter. It should be quick to read and full of news, edited down to the essentials. The look should be informal and inexpensive, unpretentious and unassuming. Because it is a "letter," its page size is probably the standard 8 1/2" x 11" with usually eight pages maximum.

Newspaper: The design of a newspaper is the largest format from which to select, usually 11 1/2" x 14" or 17". The mere size factor makes designing the two-page spread, or even one page in a newspaper, impractical. Instead, each story becomes its own self-contained rectangle or building block on which the page is built. The newspaper format relies on strict columns with every square inch filled with copy, photographs, or graphic elements.

Magazine: The magazine format is more formalized than a newsletter. It is developed with "spreads" (two facing pages seen together) and each spread makes one overall impression. A magazine establishes a sequence of impressions through the use of minimal variety in typography for maximal effects, by consistency in the placement of like elements on the page, and by standardizing everything which can be standardized.

Magazine-style layouts work best when a dominant element becomes noticeable at first glance—a large headline, photo, or graphic element. Magazine style allows greater freedom of placement and sizing and includes ample white space in its graphic design. The result is a strong impact and recognition. A magazine usually has at least 16 pages and the finished size is also 8 1/2" x 11".

Magapaper: This format is a combination of magazine and newspaper styles. Here, contents determine the choice of presentation style. News stories can and should be presented in a style natural to them as in a newspaper, while feature materials can be presented in a magazine-styled format. This kind of variety in design works effectively in a magapaper. (White, 1983)

Budget

The annual coast of your external publication will be determined by all of the above mentioned factors including:

- format (size of paper)
- type of paper
- how it will be bound (saddle stitched, glued, or loose)
- number printed
- frequency of printing
- number of photographs in each issue
- how it will be distributed
- whether you will do it all or hire out for services (writing, photography, design, typesetting, keylining, etc.)
- whether you produce it by traditional methods or use desktop publishing.

You will need to weigh these factors carefully and juggle the costs involved with each until you come up with the best package for the money you have to spend. Get advice from your designer or printer and let them give you guidance as to how you can get the "biggest bang for your buck!"

You may elect to mail your publication via a fourth class, nonprofit bulk mailing rate for any mailing which has a least 200 pieces. Check with your local post office for current rates and the very specific procedures you need to follow to comply with the post office's bulk mailing regulations.

Frequency of Publishing

How often you publish your external publication will likely be most influenced by your budget. There are other factors, however, which you should take into consideration.

If you think a monthly publication is a good idea, you will probably soon discover it will take at least one staff person working full-time to produce a publication every month. Can you come up with enough hard news and feature material to fill each issue? Often, editors will find they need to rely on "filler" material—news that really isn't that important or directly related to the agency itself, but used to "fill in" the publication's "news holes." This tends to dilute the agency's projected image and even confuse the reader as to the intended purpose of the publication.

A publication which comes out every other month or quarterly will be less of a time burden on you (or your staff) and the budget. The stories and photographs you feature are not likely to be of such immediate consequence that they will lose their interest and impact if they aren't publicized for another month or so. You can always send out press releases to the local media for those stories which need to be publicized quickly.

Again, your external publication will likely be the most influential project of your entire public relations program. Spend the time and money it takes to make it a quality piece which will reach the community—engaging the interest and support of many different publics.

F. Internal publications

Newsletters written for the employees of your organization are known as "in-house newsletters" or "house organs." Years ago, they may have contained the "three B's"—babies, brides, and bowling scores. Corporate publications today, however, must be more informational. Photos of babies and the bowling team can be put on bulletin boards instead. Use the publication as the prime source of information for employees, enhancing their knowledge of the company and their jobs.

The form or style of a company's internal publication should reflect the company itself and the people who work there. Some are written for all employees, others for various levels of management, and still others for individual or satellite offices. As your agency grows and develops, so will the need for a newsletter. The publication should fill the needs of your organization and employees by providing useful, meaningful information.

Rise's internal publication, the *"Rise Rag"* (although not well-known or immediately recognized as such, "rag" is a perfectly legitimate journalistic news brief term for newspaper) was originally developed for two basic reasons: to cut down on the number of memos being distributed on a daily basis to our 95 staff members; and to bridge the communication gap between our main office, our satellite administrative office, and our 15 community-based training and employment sites located throughout the Twin Cities metropolitan area. Produced via desktop publishing, the *Rise Rag* is published every other week and averages eight to ten pages in length.

You can categorize the information articles into several main headings including:

- program and service developments
- notices of meetings and conferences
- personnel-related information
- personal personnel information (i.e. babies, brides, and bowling scores)
- special messages from people such as the executive director or the board of directors
- administrative details
- legislative issues relative to your agency
- news of or developments within other associate agencies

To insure that *"all the news that's fit to print"* is included in your publication, encourage your co-workers to submit items of interest. Your department heads should not only routinely pass news on to you, but everyone in your organization. You will be certain the publication contains information worth noting and that it will be read if your co-workers take an active interest in your publication. When they see you have printed their news briefs and have received recognition from their peers, they will likely be inspired to write for you again. You may want to take the information they give you, research it further, and then write it yourself, or you may simply want to polish what they have given you. Either way, most people will enjoy seeing their material in the company publication and continue to provide you with more information as appropriate. If you receive something which really isn't suitable for publication or may cause strife within the agency, let the individual know why you can't include it. Remember, though, you have the ultimate responsibility and control for the internal publication. Don't sacrifice quality simply to appease someone else.

An in-house publication can be a valuable vehicle to instill and promote organizational pride among your co-workers and be fun at the same time. You might even by surprised at how many interesting and exciting things are going on within your agency.

Because an in-house publication is distributed frequently but does not have a large press run, you will likely prepare it on your typewriter or word processor and make copies on your office duplicating equipment. Design a format (or modify one you have seen elsewhere) which will be eye-catching and easy for you to use month after month. A letter-labeling machine (such as a Kroy) can make larger lettering for headlines. Keep your eyes open for appropriate line-art and/or cartoons to *clip and paste* into your publication to dress it up.

It may take a few months before your publication is in a workable format, you have the proper mix of department news, and you receive a steady input of newsworthy features from the staff. But once you have established such a publication, you will wonder how you ever got along

G. Brochures

Brochures can effectively provide concise and up-to-date information about the programs and services your agency offers.

Creating a brochure is challenging. There are many variables (size, shape, type of paper, use of color, how many folds, layout, etc.) which need to be matched with your intent. Ask yourself these key questions:

- Who is the audience?
- What is the subject?
- Are you promoting (a product, service, or program) or merely informing?
- Is there quite a bit of information to cover or can it be handled with headings and bulleted information?
- Is there appropriate art work, graphs, or photos to be included?
- How will it be distributed? Will it be sent as a self-mailer or inside an envelope with other materials? Will it be handed out or put in an information stand?

A good way to determine the format is to gather samples of other brochures which have caught your eye. Which ones are particularly striking to you and why? Is it the cover design, the colors used, the feel of the paper? Take appealing and effective elements from several brochures and put them together in a facsimile or *dummy* form.

The first decision you will likely have to make is to determine the size and shape of your completed brochure. How it is to be used and distributed will influence your decision. If you want the brochure to fit into a standard (#10) mailing envelope, you can make your brochure 8-1/2" by 11" and fold it into thirds so you have six panels with which to work. You can also take a piece of paper which measures 8-1/2" by 14" and fold it into quarters to have an eight-panel brochure. By keeping your brochure to a standard paper size, you will also avoid the expensive paper waste of trimming away excess.

Once you have decided upon a size and shape, cut out different colors of paper to represent your blocks of copy, photos, artwork and move them around on your dummy until you find something interesting. You may want to put together several and have your co-workers react to them and offer suggestions.

Brochures are likely to be handled quite a bit so, to avoid the "rumpled" look, you should select a heavy paper (such as a 75-pound weight) or even a heavy, textured stock. Not only will the weightier paper add to the brochure's longevity, the quality of the paper will have a positive impact on the reader.

If you have several related brochures for each program service you offer, you can increase their effectiveness by using a basic design for each piece in different colors. This will also enhance your agency's image recognition.

H. Annual Report

Your agency's annual report is an important organizational publication and may be used for a variety of purposes. Because its basic purpose is to define the organization, explain its plans, and discuss the future, the annual report is often distributed to prospective donors, volunteers, employers, and business executives. A well-produced annual report will give the reader a true feel for the agency through short, yet interesting copy, charts and graphs, striking photos, and nice graphic design.

Most annual reports are produced in a 8 1/2" x 11" magazine format. However, if you do not have the budget for this expensive production or you do not like the style, other options exist. (You could, for example, include the annual report in a special edition of your external publication.) An annual report, produced on high quality paper using two colors inside, averaging 12 to 16 pages long, with a few graphs and photos and a heavy cover stock will cost approximately $1.25 to $1.50 per copy. (This rough estimate is for the printing/production only and will vary according to many things including the number of copies you produce. It does not include the writing, designing, photography, typesetting, keylining, or other preparatory steps.)

The life of an annual report is, obviously, one year. This means special care and consideration should go into its planning. Perhaps you will want to get professional guidance or assistance for at least the first report you produce. Subsequent annual reports can follow the same layout and design with new information inserted.

A standard seven-part structure includes:

1. **A message from the CEO**
   a. thanks employees for their performance during the past year
   b. highlights the past year
   c. outlines the organization's plans
   d. outlines the annual report
   e. inspires with a memorable phrase
   f. is honest, semi-formal, and personal
   g. is free of cliches
   h. reflects the personality and well-being of the agency

2. **Highlights of the past year**
   a. review the past to establish the organization's identity
   b. select important people and events in the past year to feature
   c. demonstrate the relation between the organization's past and its values

3. **A mission statement** plus an outline of the organization's structure and locations
   a. shows how each division fits into the organization
   b. reports on the divisions through division heads or select employees

4. **Plans for the next few years**
   a. show the relation of management's decisions to the clients' self-interests
   b. demonstrate the relation of the future to the past

5. **Financial information**
   a. presents many different types of financial information including the balance sheet and revenues and expenditures
   b. uses graphic elements to make information clear
   c. translates dollars and cents to human values

6. **Programs and services**
   a. show the organization's commitment to

   clients, customers, employers, the community
   b. demonstrate the relationship between these various groups and your organization
   c. list highlights and accomplishments of your services in people terms

7. **Staff and board of directors**
   a. listing is organized by program or department
   b. gives full job title (Williams, P., 1983)

Studies show that average annual report readers will spend only a few minutes looking it over. In that time, the report has to grab their interest and prove it contains facts they want to know. Anything which impedes readability or reduces the flow of information will cause readers to put it down. What can you do to insure that readers of your annual report will either (a) spend more than five minutes reading it; or (b) learn all they need to know in those few minutes?

Keep the text brief; use simple and direct language; organize sections for fast, easy reference; use photographs and illustrations; and develop a theme which is informative and cliche-free and can be woven throughout the report.(Hirasuna, 1985)

I. Press Releases

Getting your message or story in print is not difficult, providing there really is a story. Keep in mind that what is new and exciting to your organization may not always interest the media *gatekeepers*—those people who determine the content of today's publication or the 6 o'clock evening news show. A dangerous habit to get into is sending out releases to the media just because it's been a while since you've had some press coverage—or worse yet, to appease your boss and prove to him you're "doing your job." One way to irritate a busy newspaper editor is to send a press release to his or her attention which is not really news. After a period of time, just seeing your return address on the envelope will send your press release into the "circular file"—better known as the wastebasket.

What makes a good story? What kinds of releases are likely to be published in the daily and weekly newspapers They include:

- announcements of new programs or services
- special events such as open houses, annual meetings
- fundraising campaigns
- a substantial donation
- special achievements by staff or program participants
- how a piece of legislation will affect your services or program participants
- how your agency addresses identified community needs
- how community agencies are working together to answer specific issues or problems in the area.

To increase your press release's chance of getting into print, help the editor out by including the following information:

1. name, address and phone of a contact person
2. release date
3. date it is prepared
4. whether it is an *exclusive*
5. a succinct heading describing the story
6. the number of photographs attached
7. *cutline* information for each photograph.

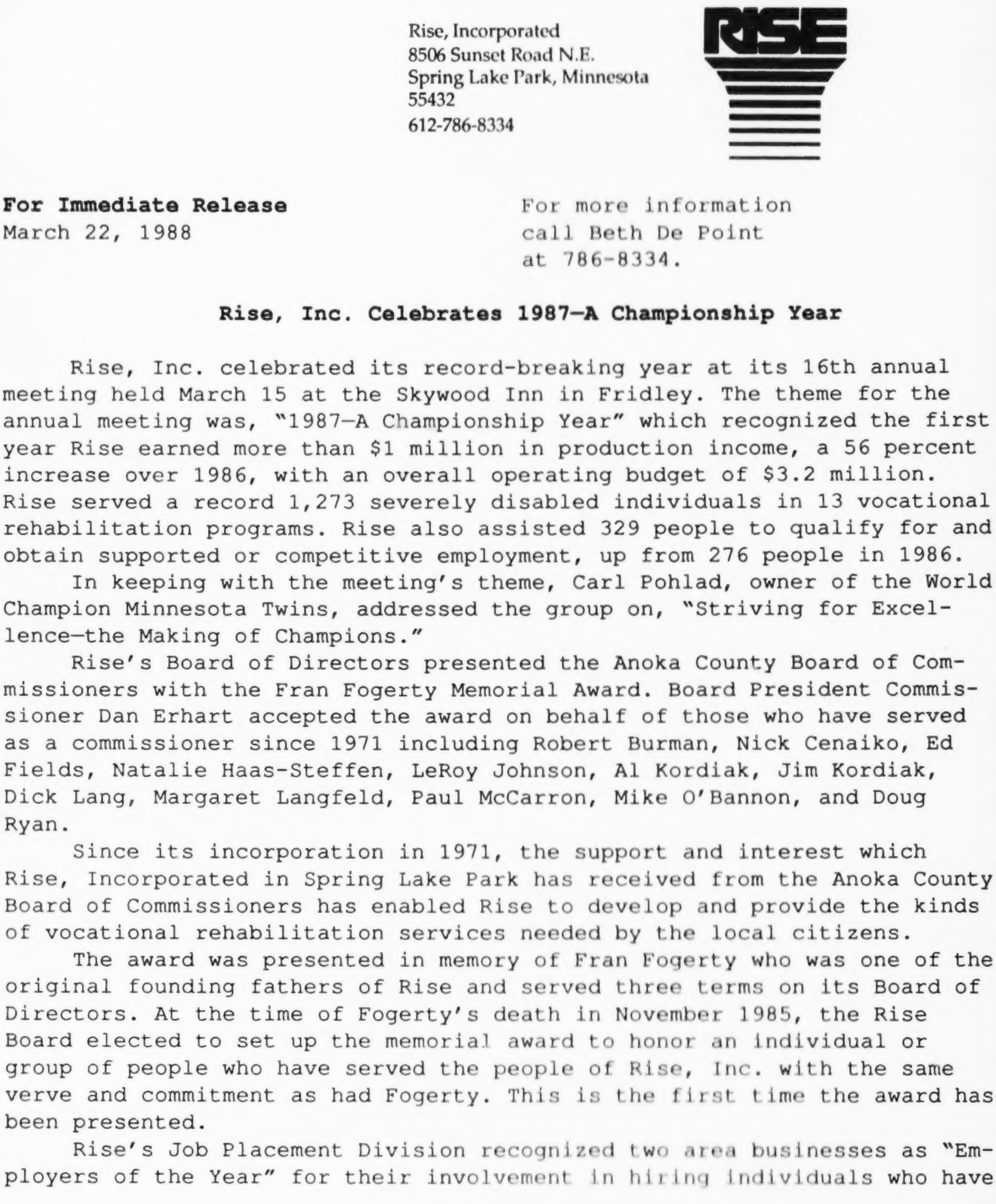
Sample press releases are included in this publication to illustrate the correct form most editors prefer. (Refer to **Figures 6, 7, and 8**) You will note that releases should:

1. be typed doublespaced
2. be printed on company letterhead
3. have the word "more" at the bottom of each page until the last page which has "end" or "-30-"
4. have no more than one story to each release
5. answer the 5Ws and H clearly within the first two paragraphs (who, what, when, where, why, and how)
6. be factual and without error
7. be written in concise sentences and short paragraphs
8. be timely.

(Also note that two of the three releases (Figures 6, 7, and 8) feature employers who have won awards or recognition for their efforts in employing persons with disabilities.) Be on the lookout for local, state, and national award contests to which you can submit companies with whom you work. This will not only give them the accolades they deserve, but will further promote hiring persons with disabilities. And if your agency doesn't have an annual award presentation for supportive employers and business associates (as featured in Figure 6), you should initiate one!

In addition to sending out releases, send the media your regular newsletters and magazines, too, preferably with a note on each calling attention to the big news items or articles of special interest. You can send these to the attention of the managing editor, or, send a copy to the reporters whose *beat* may be employment issues, persons with disabilities, not-for-profit human service agencies, or other related areas.

If it's not news, but really advertising, then spend your own money on that—don't try to sneak it into print or on the air as a fake "news" item. You won't make friends or fool anyone in the media.



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

For Immediate Release
March 22, 1988

For more information
call Beth De Point
at 786-8334.

Rise, Inc. Celebrates 1987—A Championship Year

Rise, Inc. celebrated its record-breaking year at its 16th annual meeting held March 15 at the Skywood Inn in Fridley. The theme for the annual meeting was, "1987—A Championship Year" which recognized the first year Rise earned more than $1 million in production income, a 56 percent increase over 1986, with an overall operating budget of $3.2 million. Rise served a record 1,273 severely disabled individuals in 13 vocational rehabilitation programs. Rise also assisted 329 people to qualify for and obtain supported or competitive employment, up from 276 people in 1986.

In keeping with the meeting's theme, Carl Pohlad, owner of the World Champion Minnesota Twins, addressed the group on, "Striving for Excellence—the Making of Champions."

Rise's Board of Directors presented the Anoka County Board of Commissioners with the Fran Fogerty Memorial Award. Board President Commissioner Dan Erhart accepted the award on behalf of those who have served as a commissioner since 1971 including Robert Burman, Nick Cenaiko, Ed Fields, Natalie Haas-Steffen, LeRoy Johnson, Al Kordiak, Jim Kordiak, Dick Lang, Margaret Langfeld, Paul McCarron, Mike O'Bannon, and Doug Ryan.

Since its incorporation in 1971, the support and interest which Rise, Incorporated in Spring Lake Park has received from the Anoka County Board of Commissioners has enabled Rise to develop and provide the kinds of vocational rehabilitation services needed by the local citizens.

The award was presented in memory of Fran Fogerty who was one of the original founding fathers of Rise and served three terms on its Board of Directors. At the time of Fogerty's death in November 1985, the Rise Board elected to set up the memorial award to honor an individual or group of people who have served the people of Rise, Inc. with the same verve and commitment as had Fogerty. This is the first time the award has been presented.

Rise's Job Placement Division recognized two area businesses as "Employers of the Year" for their involvement in hiring individuals who have

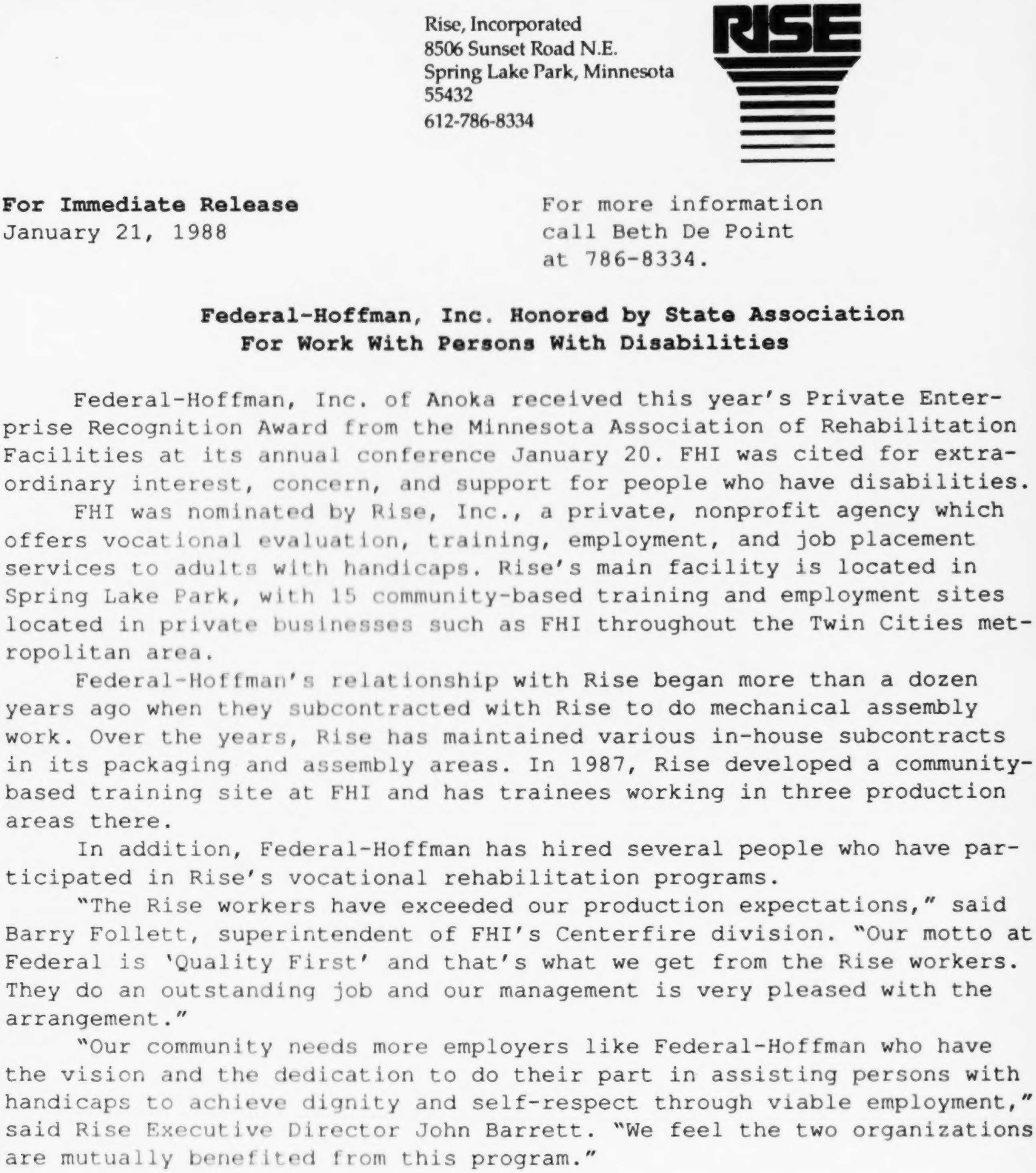
Figure 6
Newspaper Press Release

completed Rise's programs and are ready for the competitive employment. The awards went to Burger King in Anoka and ServiceMaster at the University of Minnesota Hospitals and Clinics.

Pappy's Foods in Fridley, Container Corporation of America, St. Paul Carton Division, and May Printing Companies of St. Cloud were honored by Rise's Production Department as "Businesses of the Year" for being outstanding subcontract production customers.

In addition, Ray Rudrud of Anoka was elected president of the Board of Directors; Margaret Langfeld of Blaine, vice president; Tony Schreiner of Fridley, treasurer, and Ruth Hiaring-Wreisner of Maple Grove, secretary. Lawrence Riesselman of Cottage Grove was elected to his first term on the Board.

Rise is a private, nonprofit vocational rehabilitation agency which offers vocational evaluation, training, employment, job placement, and support services to adults with severe disabilities. With the main facility located in Spring Lake Park, Rise also has community-based training and employment sites in 14 businesses throughout the Twin Cities area, and a satellite office in Northeast Minneapolis.



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

For Immediate Release
January 21, 1988

For more information
call Beth De Point
at 786-8334.

Federal-Hoffman, Inc. Honored by State Association For Work With Persons With Disabilities

Federal-Hoffman, Inc. of Anoka received this year's Private Enterprise Recognition Award from the Minnesota Association of Rehabilitation Facilities at its annual conference January 20. FHI was cited for extraordinary interest, concern, and support for people who have disabilities.

FHI was nominated by Rise, Inc., a private, nonprofit agency which offers vocational evaluation, training, employment, and job placement services to adults with handicaps. Rise's main facility is located in Spring Lake Park, with 15 community-based training and employment sites located in private businesses such as FHI throughout the Twin Cities metropolitan area.

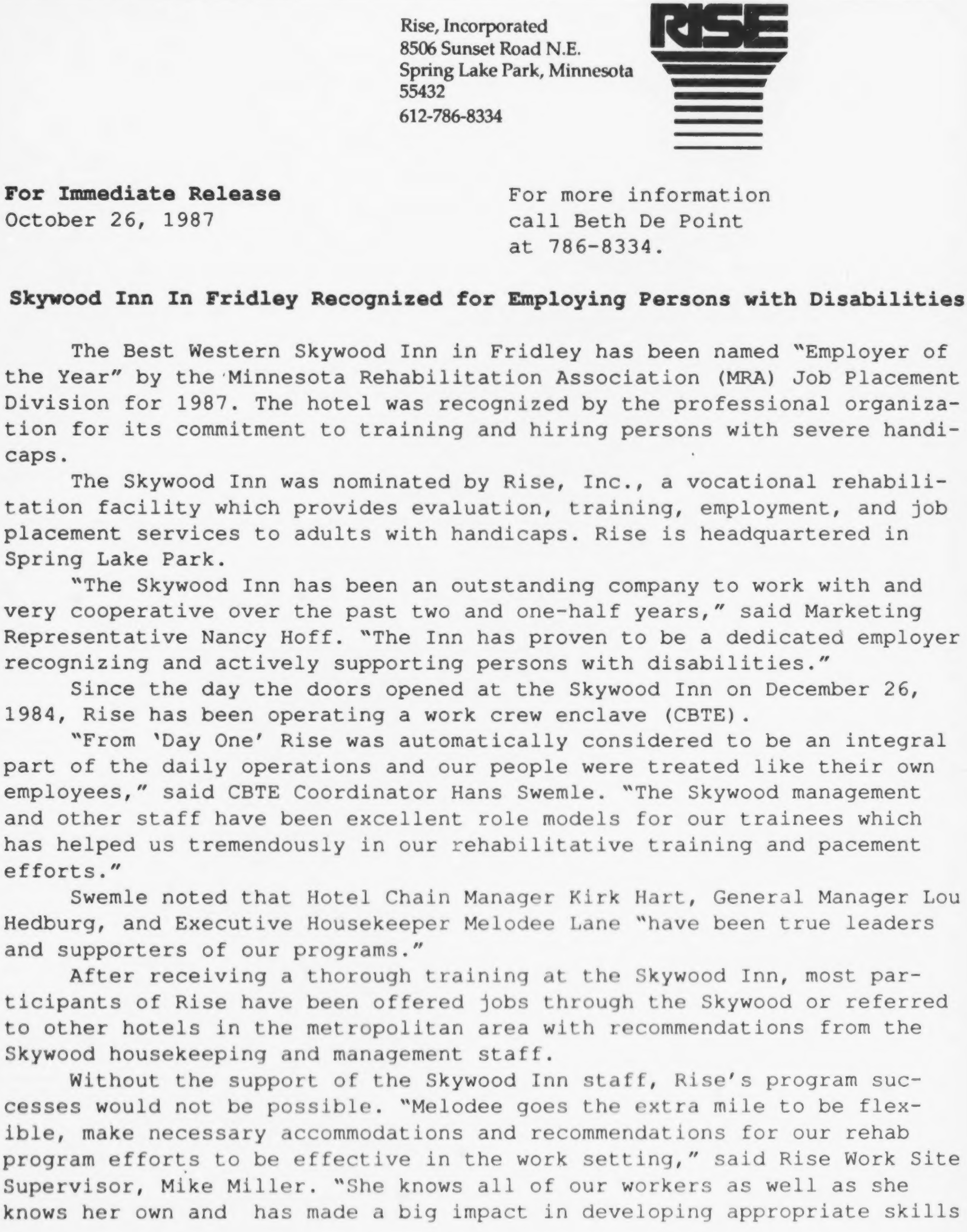
Federal-Hoffman's relationship with Rise began more than a dozen years ago when they subcontracted with Rise to do mechanical assembly work. Over the years, Rise has maintained various in-house subcontracts in its packaging and assembly areas. In 1987, Rise developed a community-based training site at FHI and has trainees working in three production areas there.

In addition, Federal-Hoffman has hired several people who have participated in Rise's vocational rehabilitation programs.

"The Rise workers have exceeded our production expectations," said Barry Follett, superintendent of FHI's Centerfire division. "Our motto at Federal is 'Quality First' and that's what we get from the Rise workers. They do an outstanding job and our management is very pleased with the arrangement."

"Our community needs more employers like Federal-Hoffman who have the vision and the dedication to do their part in assisting persons with handicaps to achieve dignity and self-respect through viable employment," said Rise Executive Director John Barrett. "We feel the two organizations are mutually benefited from this program."

Figure 7
Newspaper Press Release



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

For Immediate Release
October 26, 1987

For more information
call Beth De Point
at 786-8334.

Skywood Inn In Fridley Recognized for Employing Persons with Disabilities

The Best Western Skywood Inn in Fridley has been named "Employer of the Year" by the Minnesota Rehabilitation Association (MRA) Job Placement Division for 1987. The hotel was recognized by the professional organization for its commitment to training and hiring persons with severe handicaps.

The Skywood Inn was nominated by Rise, Inc., a vocational rehabilitation facility which provides evaluation, training, employment, and job placement services to adults with handicaps. Rise is headquartered in Spring Lake Park.

"The Skywood Inn has been an outstanding company to work with and very cooperative over the past two and one-half years," said Marketing Representative Nancy Hoff. "The Inn has proven to be a dedicated employer recognizing and actively supporting persons with disabilities."

Since the day the doors opened at the Skywood Inn on December 26, 1984, Rise has been operating a work crew enclave (CBTE).

"From 'Day One' Rise was automatically considered to be an integral part of the daily operations and our people were treated like their own employees," said CBTE Coordinator Hans Swemle. "The Skywood management and other staff have been excellent role models for our trainees which has helped us tremendously in our rehabilitative training and pacement efforts."

Swemle noted that Hotel Chain Manager Kirk Hart, General Manager Lou Hedburg, and Executive Housekeeper Melodee Lane "have been true leaders and supporters of our programs."

After receiving a thorough training at the Skywood Inn, most participants of Rise have been offered jobs through the Skywood or referred to other hotels in the metropolitan area with recommendations from the Skywood housekeeping and management staff.

Without the support of the Skywood Inn staff, Rise's program successes would not be possible. "Melodee goes the extra mile to be flexible, make necessary accommodations and recommendations for our rehab program efforts to be effective in the work setting," said Rise Work Site Supervisor, Mike Miller. "She knows all of our workers as well as she knows her own and has made a big impact in developing appropriate skills

Figure 8
Newspaper Press Release

for our performance review plans."

Hart says,"Working with the rehabilitation industry is a terrific match for the hospitality industry and should be promoted whenever possible." The Skywood staff keeps Rise personnel updated on current trends and opportunities in the hospitality industry and Hart has often invited Rise staff to be guest speakers at hospitality functions and Fridley Chamber of Commerce meetings.

In March 1986 the Skywood was named the "best" Best Western hotel in the country earning 995 of 1,000 inspection points in regard to its general appearance, cleanliness, atmosphere, and compliance with Best Western policies and regulations. It is located at 5201 Central Ave. N.E., one block south of I-694.

"The entire Skywood staff should be commended for their professionalism and dedication in running an outstanding hotel operation," said Hoff. "They truly recognize that persons with disabilities have the ability to perform realistic and meaningful work in the competitive labor market."

photo enclosed

You also won't make friends by phoning the editor or news director to see if they got the release you sent last week or last month. They all receive many releases daily, and although they probably look at them all (at least a glance), they won't be able to track them. It's not a good idea either (in fact, it's a terrible idea) to call an editor or news director close to their press run or broadcasting deadline to see if a story will be covered. People in these positions are much too busy then to be answering such a call and will not likely be pleased at all to hear from you.

Some stories are simply too big to be covered in a news release. In these cases, you may want to send out a fact sheet which highlights the important points of the situation or issue and offer to arrange a time to meet with a reporter who will then write the article for publication. You are never in a position to demand or insist that the media cover an event or story. Or, you may need to hold a press conference. This will be covered in detail in Chapter Four.

After the story comes out in the media, it is always proper to send a note or make a phone call to the reporter complimenting (not "thanking") him or her on the story. If you didn't get the kind of coverage you were anticipating or hoping for, you have some options. You can write a letter to the editor (for publication) or contact the reporter directly and state the reasons you feel the story was not accurate or fair. You do, however, run a risk when taking issue with a reporter for two basic reasons:

1. If the story was negative, you may draw more attention to the story. Perhaps it will fade from the public's attention more quickly and quietly if left alone.

2. If it was less than you hoped for, like it or not, you may need the media's attention and support again. And though it may be difficult to swallow your disappointment over a story gone wrong, it's not a good idea to "bite the hand which feeds you."

Op-ed Articles

Where can you get your ideas written in your own words, circulated free to millions of readers throughout the country, and sometimes even get paid for it? The answer, according to George Marotta who is public affairs coordinator at the Hoover Institution at Stanford University in California, is through articles on the op-ed (opinion-editorial) pages of the newspapers with a national circulation such as the *New York Times* and the *Washington Post*—or your own local newspaper.

This medium is often overlooked even though most major newspapers will accept articles by non-professional writers. These by-lined articles provide an excellent opportunity for the exposure of important issues and ideas such as employment for persons who are disabled. With a little thought, you should be able to identify many other themes and ideas of public interest.

According to Jeff Winke of Badger Rutter and Associates in Brookfield, Wisconsin, when preparing an *"In My Opinion""* piece to send to newspapers:

- Limit it to a dozen paragraphs.
- Use down-to-earth language to communicate no more than four key points in a thoughtful way.
- Use examples to illustrate points when appropriate.
- Think like a debater. Express an idea and support it.
- Cite authorities and sources to show you've done your homework.
- Be careful of writing with irony or sarcasm. Thoughts presented in these tones don't always communicate, and when they flop, they really flop.

Op-ed articles should be submitted to the editorial editor, typewritten and double-spaced. Provide a biographical statement so the editor will have some basis for judging your credentials. If the article is rejected by one newspaper, don't hesitate to send it elsewhere for publication.

Chapter Four

Developing Audio/Visual Communication

Printed materials are one avenue for communicating with the public, but many other avenues exist. This chapter will cover audio and visual public relations vehicles which help you to "enhance your public relations." Specifically, we will examine:

A. Video productions
B. Public Service Announcements
C. Media Relations
D. Public Speaking
E. Public Service Programming

A. Video Productions

Not too long ago a good public speaker wouldn't go anywhere without a carousel of slides tucked under his or her arm. Annual meetings or conferences were not properly "kicked off" until the multi-slide projector show was turned on. We are, however, fast becoming media sophisticates and today there are few homes and even fewer businesses which do not have a video casette recorder (VCR). That's great from a public relations standpoint because dynamic video productions can inform, educate, and enthuse your audiences.

Video productions can be effective for:

* marketing your production subcontract services to businesses
* marketing your program services to human service professionals
* orienting new staff to the overall agency
* orienting new clients to program options
* featuring a particular program service or service unit
* addressing issues of concern to a particular disability group.

Producing a video show is not as easy as taking home movies of your child's birthday party. Video productions should be professionally produced. This is expensive, but if the project is properly planned and needed, the money spent will reap rewards. In most markets, a professionally produced video tape will range from $500 to $1,000 per finished minute. Personal or word-of-mouth recommendations may be your best avenue to pursue. You will most likely want to hire someone to script the project, direct, shoot, edit, and duplicate the tapes. Even if you employ professionals, you will still need to be part of the project and work closely with the crew to see to it that your message is projected clearly and effectively. Just as in the print medium, changes in the production will cost you. The further along the production is, the more expensive those changes will be—so you need to be thoroughly involved in every step. Perhaps you can get an on-air personality from a local television or radio station to do the voice-over or narrate the production. (See the section on **Media Relations** in this chapter for more information on using media personalities.)

B. Public Service Announcements

Although newspapers are the most commonly used channels for publicity and press releases, don't overlook radio and television. Radio and television stations provide millions of dollars worth of free public service time each year for worthwhile community projects. These *public service announcements (also called PSAs or 'spots')* are provided free to not-for-profit organizations. Competition for this public service time is great. Station managers thus give preference to messages of interest to their viewers and listeners throughout the station's area rather than announcements aimed at a select group of people. Therefore, look for a broad, general appeal in your project.

Radio PSAs

Today radio is the quickest, most economical, and efficient tool you can use to tell you agency's story to the community. With imagination and forethought, you can use this medium quite effectively.

The public service announcement is an excellent means of motivating people—to volunteer with your agency, to hire one of your clients, to donate to a particular program, to support your agency's efforts. The PSA is **not** the medium, however, to announce staff promotions, trustee elections, or other pieces of hard news or feature material.

An effective PSA message communicates one basic idea to the listener. Don't confuse your audience by overloading your copy with multiple messages. PSAs should run 10, 20, or 30 seconds. A rough rule of thumb for writing copy the proper length is to allow about two and one half words to each second, or:

25 words for 10 seconds
50 words for 20 seconds
75 words for 30 seconds.

Double-check your copy by reading it aloud.

Except for emergency announcements, always submit your copy at least one week to ten days before you want it to be used. Most stations will accept PSA copy without advance scheduling. Larger stations, however, receive so many requests for public service time that it is wise to call the public service director well in advance (a month if you can) to reserve air time. Send the PSAs to the station's public service director.

Some stations will also accept professionally produced PSAs which are transcribed to tape cartridge playback equipment. Production of announcements is definitely not a project for a home tape recorder. Refer to **Figures 9-12** for a sample cover letter and three radio PSAs.

Television PSAs

There are two types of television spot announcements: a) "live" spots—you provide the written copy for the station announcer to "read over" four to six slides; and b) videotaped productions which you provide the station. The quality of visual and audio content is of prime importance in both types. If you are not experienced at putting together a PSA for television, by all means ask the station's public service director for guidance and assistance. Most stations are happy to help you produce an effective message for the community audience.

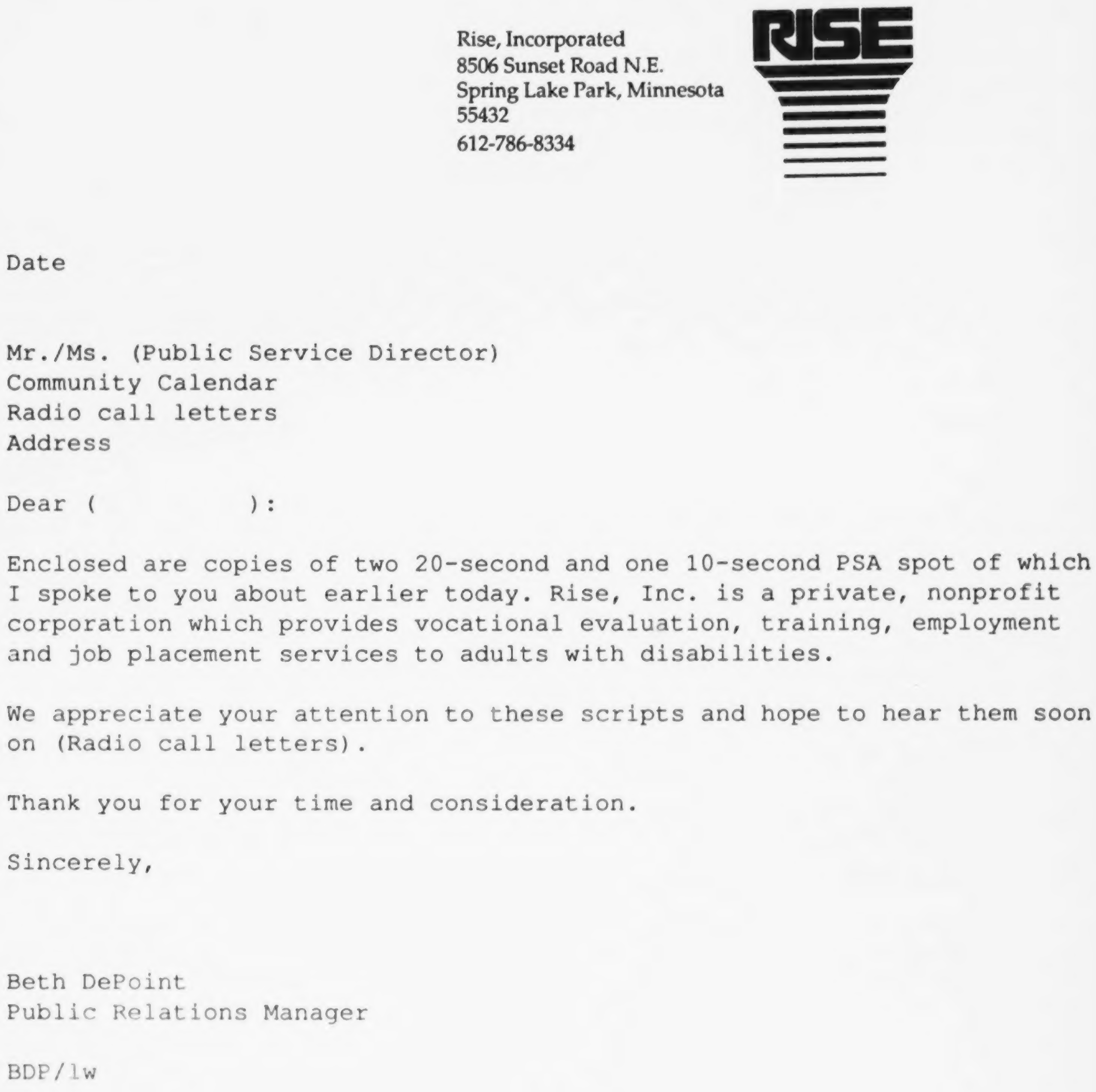
Although video PSAs are traditionally 10, 20, 30, or 60 seconds in length, the audio portion of the TV PSA should be timed to run about two seconds shorter than the picture portion. It is generally easier for stations to fill 10- and 30-second time slots. In the highly competitive evening hours, particularly during news programs, you will have a better chance of getting air time with a 10-second PSA.

If you're working with 35mm slides and copy, you'll need one or two slides for a 10-second PSA and four to six slides for a 20- or 30-second announcement. If a slide is to repeat during the PSA, you will need a separate copy for each time it appears. Use color slides which are simple, direct, and not too detailed. Make sure the lighting is adequate—slides should not look "washed out" nor should they be too dark to view easily. If you make slides with copy on them, make sure the type is big and bold. Also, do not put too much information on any one slide because people won't read it all. Refer to **Figure 13** for a sample TV PSA. (United Way of Minneapolis Area, 1982)

Writing for the Ear

Writing for the ear—or for broadcasting—requires a different style than is used in writing for print. Says veteran network newswriter Mervin Block, "You must keep in mind the listener is only half listening. Some are in cars going 55 or 75 miles an hour, and people in easy chairs watching TV may have many things on their minds."

Block further asserts that stories which work well on paper may collapse on the air. Think small—write short words, short sentences, short stories. Follow the normal speech pattern: subject, verb, object. The closer the verb



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Date

Mr./Ms. (Public Service Director)
Community Calendar
Radio call letters
Address

Dear (   ):

Enclosed are copies of two 20-second and one 10-second PSA spot of which I spoke to you about earlier today. Rise, Inc. is a private, nonprofit corporation which provides vocational evaluation, training, employment and job placement services to adults with disabilities.

We appreciate your attention to these scripts and hope to hear them soon on (Radio call letters).

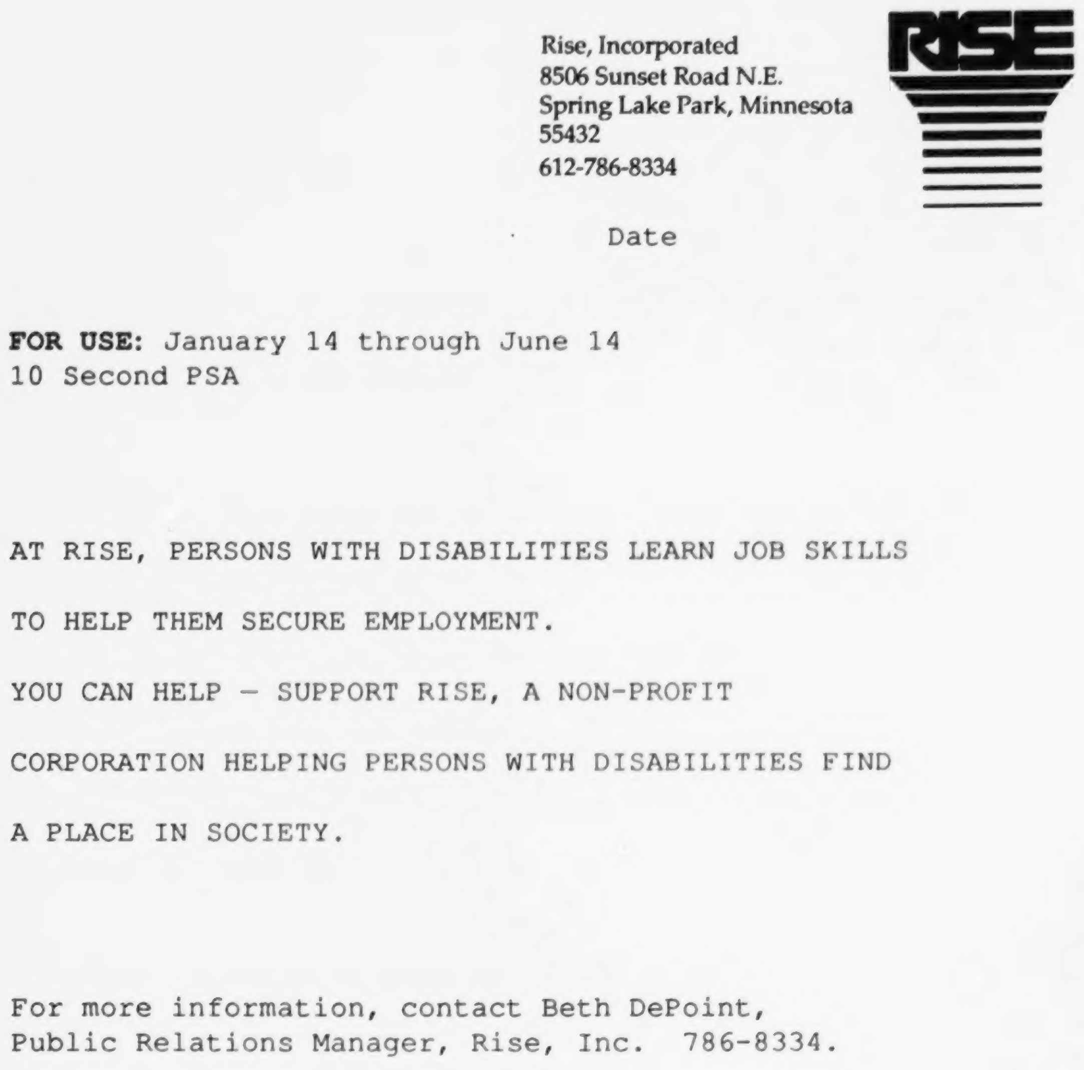
Thank you for your time and consideration.

Sincerely,

Beth DePoint
Public Relations Manager

BDP/lw

Figure 9
Cover letter for Radio Public Service Announcements



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Date

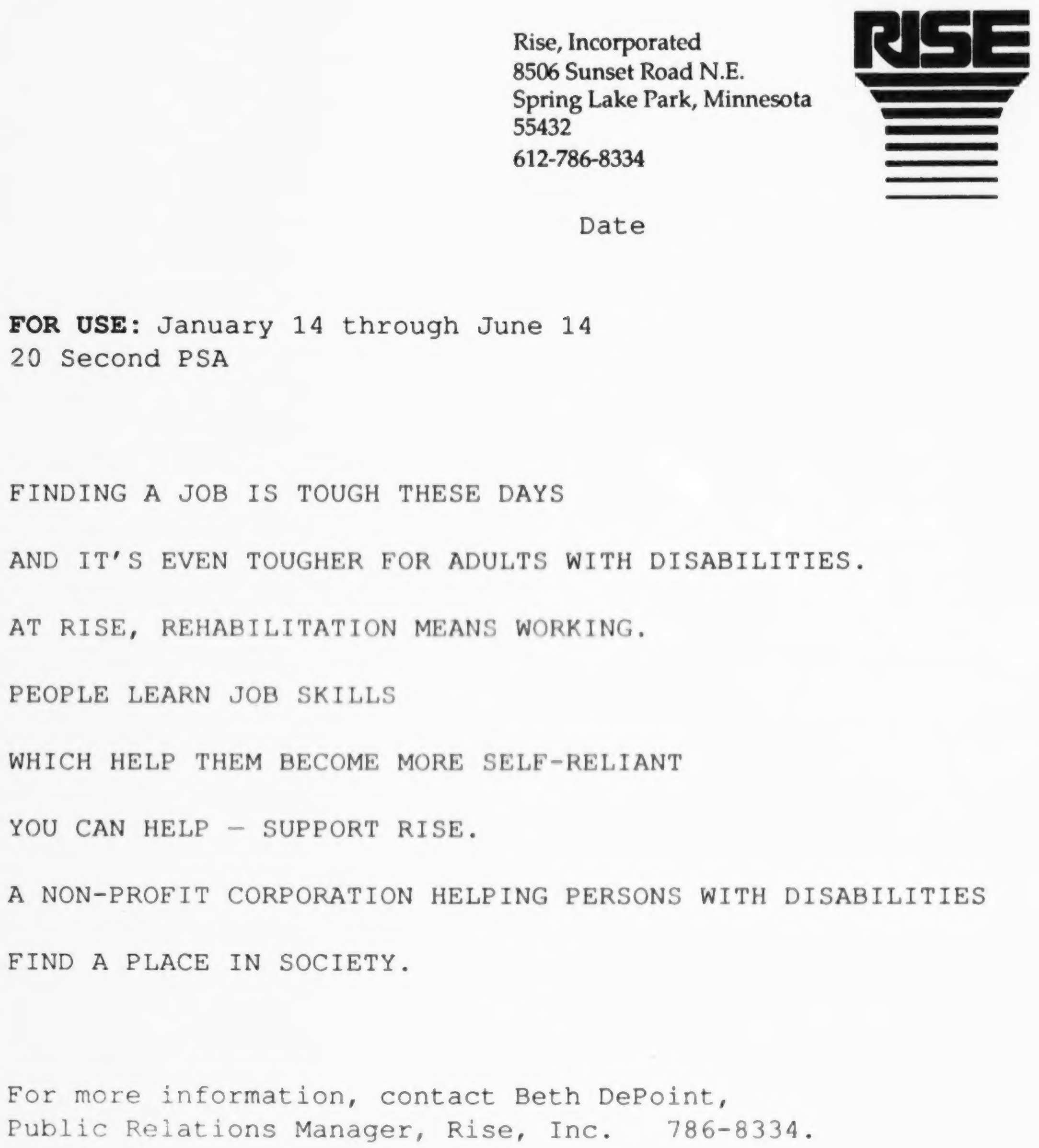
FOR USE: January 14 through June 14
10 Second PSA

AT RISE, PERSONS WITH DISABILITIES LEARN JOB SKILLS TO HELP THEM SECURE EMPLOYMENT.

YOU CAN HELP - SUPPORT RISE, A NON-PROFIT CORPORATION HELPING PERSONS WITH DISABILITIES FIND A PLACE IN SOCIETY.

For more information, contact Beth DePoint,
Public Relations Manager, Rise, Inc. 786-8334.

Figure 10
Radio Public Service Announcement



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Date

FOR USE: January 14 through June 14
20 Second PSA

FINDING A JOB IS TOUGH THESE DAYS

AND IT'S EVEN TOUGHER FOR ADULTS WITH DISABILITIES.

AT RISE, REHABILITATION MEANS WORKING.

PEOPLE LEARN JOB SKILLS

WHICH HELP THEM BECOME MORE SELF-RELIANT

YOU CAN HELP – SUPPORT RISE.

A NON-PROFIT CORPORATION HELPING PERSONS WITH DISABILITIES

FIND A PLACE IN SOCIETY.

For more information, contact Beth DePoint,
Public Relations Manager, Rise, Inc. 786-8334.

Figure 11
Radio Public Service Announcement

Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Date

FOR USE: January 14 through June 14
20 Second PSA

AT RISE, REHABILITATION MEANS WORKING.

BY LEARNING JOB SKILLS, PERSONS WITH DISABILITIES

CAN SECURE EMPLOYMENT AND GAIN A SENSE OF

DIGNITY AND INDEPENDENCE AS THEY BECOME PRODUCTIVE,

TAX-PAYING MEMBERS OF THE COMMUNITY.

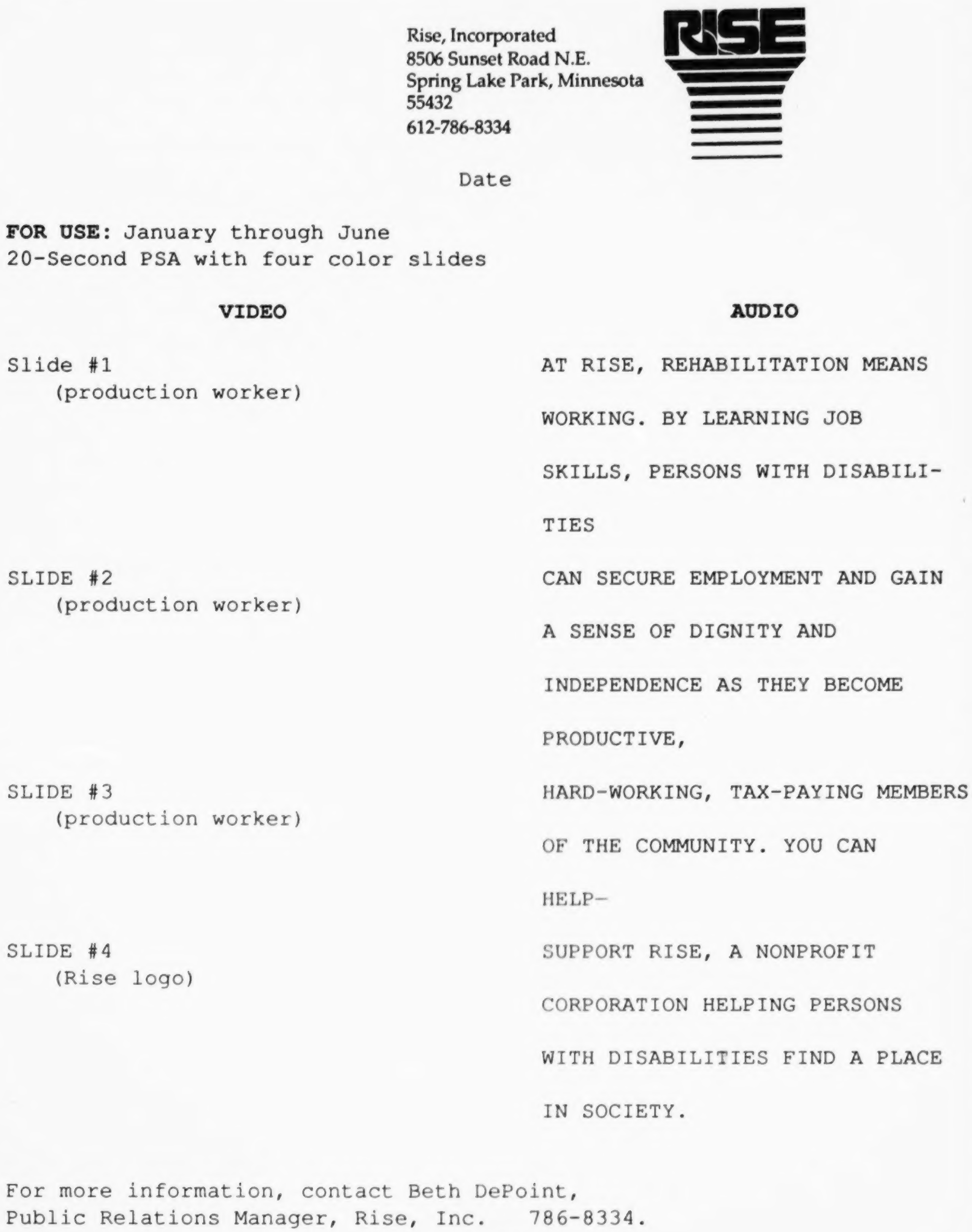
YOU CAN HELP – SUPPORT RISE,

A NON-PROFIT CORPORATION HELPING PERSONS WITH DISABILITIES

FIND A PLACE IN SOCIETY.

For more information, contact Beth DePoint,
Public Relations Manager, Rise, Inc. 786-8334.

Figure 12
Radio Public Service Announcement



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

Date

FOR USE: January through June
20-Second PSA with four color slides

VIDEO	**AUDIO**
Slide #1 (production worker)	AT RISE, REHABILITATION MEANS WORKING. BY LEARNING JOB SKILLS, PERSONS WITH DISABILITIES
SLIDE #2 (production worker)	CAN SECURE EMPLOYMENT AND GAIN A SENSE OF DIGNITY AND INDEPENDENCE AS THEY BECOME PRODUCTIVE,
SLIDE #3 (production worker)	HARD-WORKING, TAX-PAYING MEMBERS OF THE COMMUNITY. YOU CAN HELP–
SLIDE #4 (Rise logo)	SUPPORT RISE, A NONPROFIT CORPORATION HELPING PERSONS WITH DISABILITIES FIND A PLACE IN SOCIETY.

For more information, contact Beth DePoint,
Public Relations Manager, Rise, Inc. 786-8334.

Figure 13
Radio Public Service Announcement

follows the subject, the easier it is for the listener to understand. Don't use subordinate clauses. If the information is essential, give it a sentence of its own. Use words you would find in normal conversation. Read the script aloud to see if sounds the way you would talk. Keep in only the essentials and edit the rest out. (Communications Concepts, February 1988)

C. Media Relations

Maintaining a good relationship with the local news media is essential to any public relations professional regardless of the type of agency or company. This relationship is mutually beneficial: You are in a position to provide the media with interesting news or at least inform them of a good story, thus facilitating their job. They, on the other hand, are in a position to make public information about your agency and the people you serve. You will benefit because the general public is that much more educated and aware and, hopefully, more favorably inclined to your issues. Remember, the media play a key role in establishing the attitudes of citizens and broadening their knowledge.

Newscasts often use picture stories of significant events in the health and social service fields. When you have an important story, think of it in terms of its pictorial appeal as news film. Can you show people doing something interesting against an interesting background?

There are some important considerations to bear in mind as you develop these relationships with the various media. For example:

1. Provide facts impartially. Don't play favorites. Giving a television station or newspaper an *exclusive* to a particular story is not really a good idea. For starters, few things the agency or your clients do truly qualify for an exclusive. Let everyone in on the story—the more coverage the better.

2. Always return phone calls promptly—even if you don't have the answer the reporter is looking for. Let him or her know you are working to get the most complete response you can as quickly as you can and respect a deadline situation. If the story is a "hot" one, the reporter is not going to quit trying. Do not risk irritating the media; let them know you are working with them, not against them.

3. Even if the situation is a negative one, do not continually fall back on, "no comment," unless advised to by an attorney. Your job is to see that as much information as possible is disseminated. You are only asking for trouble by trying to hide the facts or cover them up. Staring down a deadline, a reporter is going to publicize something—make sure he or she gets that "something" from you. The principle, "maximum disclosure with minimum delay," is a good one by which to operate.

4. Be forthright and honest. Don't bluff and don't ever lie—even to look better. You'll never get away with it and in the end, your agency will suffer. You will get far more coverage, all of it adverse, than if you were up front about it from the start.

5. Know the media's requirements and be available. Your job is to facilitate their job. Give the media what they need to know and you will benefit in the long run.

6. Take time answering a question. Don't ever make flip responses or wisecracks. They will not come out sounding the same in print.

7. Don't let the media put words in your mouth. Know what you want to say and say it well. Keep your guard up.

More on working with the media will be discussed in **Chapter Five** in the **Crisis Management** section.

Timing

When you plan a large public event for which you want media coverage, send an advance release or fact sheet to the station's news director a few days before the meeting with an invitation to attend. Follow up with a phone call a day or so before the event to discuss coverage. Remember, you may suggest or request but **never** demand or assume the media will cover it.

If the television station sends a camera person-reporter to shoot footage, consider yourself lucky! Good work. Have a copy of the fact sheet and press release ready for the individual and be available to escort him or her through the event.

Keep in mind when you are scheduling and planning your special event that there are days of the week which are "slower" news days than others. If you want to maximize the media attention you receive, plan your event for a Saturday, Sunday, or Monday. As you move further into the work week, normal public affairs and activities will dominate the media's time and attention.

But don't bank on these slow days as a guaranteed shoe-in to the 6 o'clock news. In September 1986, Vice President George Bush was to present Rise Executive Director John Barrett and then-Board of Director President Tony Schreiner with a national award in a White House ceremony. Arrangements had been made for the

Washington, D.C. correspondent from a Twin Cities network affiliate to cover the afternoon event and broadcast it on the evening newscasts. We at Rise were all pretty excited.

That morning, however, an international incident occurred of such magnitude that it dominated the media's attention for the next two days. Our award, special as it was to us, was aced out completely as the correspondent spent his waking hours on the much larger story. By the time the incident had quieted down, about Wednesday of that week, our award story was "old news" and permanently dropped.

Lesson learned: There are many things which are going to be well beyond your control. So, do the best you can with what you have, keep your fingers crossed it works, and be happy when you "luck out."

Media Personalities as Guest Emcees

Part of any media personality's responsibilities includes keeping the station or publication in the forefront of the local citizens. They often do this by volunteering to participate in charity special events and can be guest emcees or hosts at an agency special event.

When selecting a media personality, find one who has a natural tie-in with the kind of event you are holding. For instance, ask a business reporter to emcee your annual meeting. Or, if you are having a fund-raising event such as a golf tournament or basketball game, ask a sports reporter to participate.

The first step is to write an invitational letter to the individual stating explicitly what it is you want him or her to do, when and for how long, plus background information on your agency and the people you serve. Let him or her know you will be calling in a week or so to discuss the event. Most reporters, print or broadcast, will need to clear it with an editor or station manager first so give them some time.

For example, I asked Mr. Dick Youngblood, the business editor for the Minneapolis Star Tribune, to emcee Rise's annual meeting in March 1988. Mr. Youngblood is well known in the Twin Cities, and I had heard him speak at various public relations functions. I knew first-hand he was good. Unfortunately, Mr. Youngblood had to decline because of a prior commitment. Refer to **Figure 14** for the letter I wrote him.

Public Figures

But media personalities aren't the only ones to select from. Each city has its share of local celebrities and well-known public figures who are also willing to participate in such events. After Mr. Youngblood declined our invitation, the annual meeting committee came up with a terrific theme: "1987—A Championship Year." The year 1987 had also been a championship year for the Minnesota Twins—they won the World Series. We developed a baseball theme, carried through many aspects of our week-long celebration. We decided to go "right to the top" of the Twins' organization and invite Mr. Carl Pohlad, the owner of the Twins and a well-respected Twin Cities businessman, to be our guest speaker. Fortunately for all of us at Rise and those attending the annual meeting, Mr. Pohlad agreed to come. For ideas on how to approach local celebrities, refer to **Figure 15-16** for correspondence I had with Mr. Pohlad.

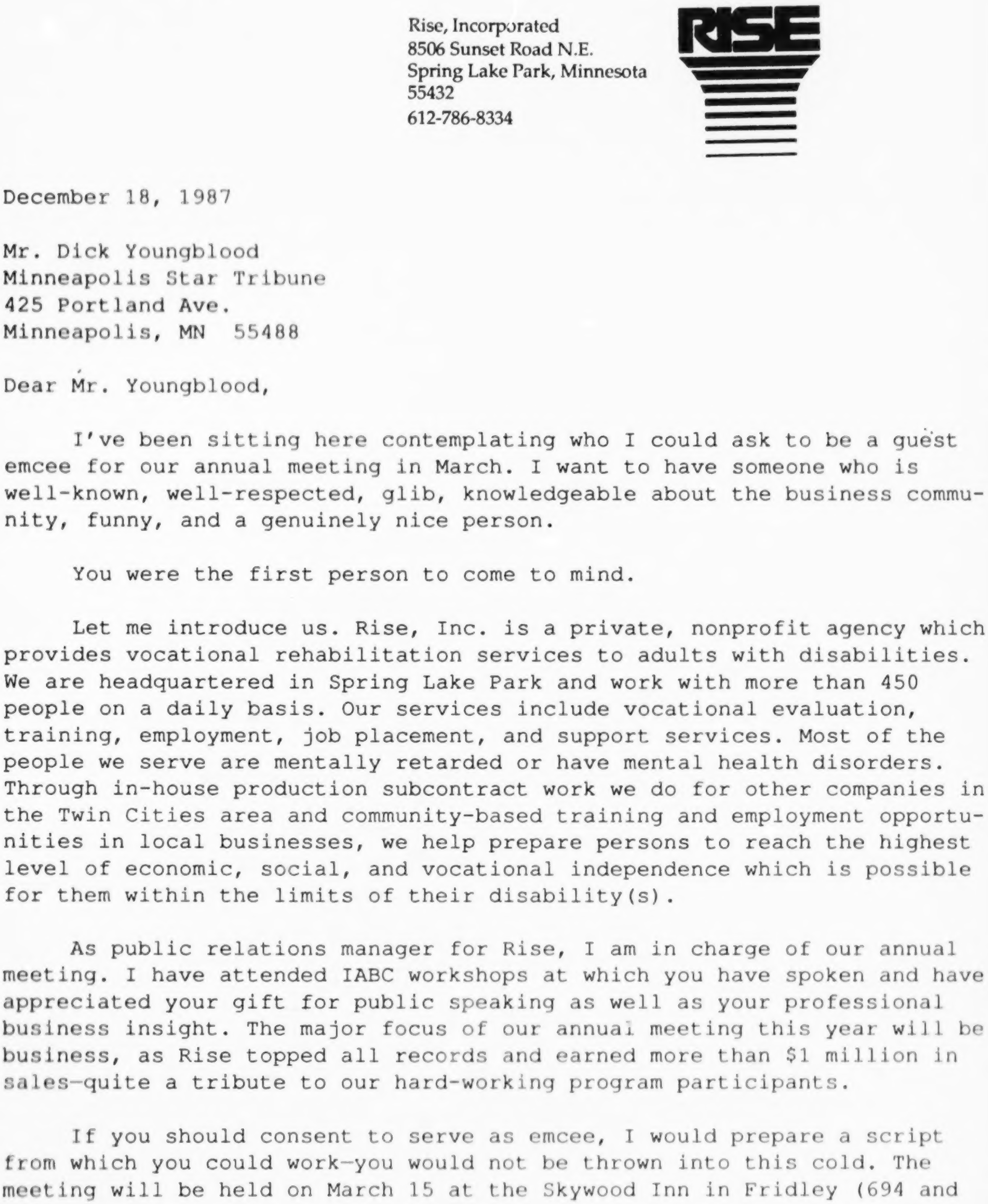
Press Conferences

Calling a press conference is not something you will likely do often—in fact, you may go your entire public relations career without ever really needing to conduct one. Determine the appropriateness of a full-blown news conference carefully. A press conference should not be arranged unless you have something especially important and timely to report. Also, you should not call a conference unless you are well-grounded in your job and sure of your relations with the media. If you have any doubt, don't call one.

Your role as a public relations specialist is to set up the press conference when it is deemed important and appropriate. All local television stations, daily and weekly newspapers, and radio stations should be invited—do not leave anyone out. You must make sure all the physical arrangements are attended to including adequate seating, a platform, tables, outlets, audio equipment, visual aids, extra telephones, etc. Also, be mindful of crowding deadlines—don't call a conference too close to the evening news or the start of the press run or you will likely not get any coverage at all.

You should brief the spokesperson (never more than two speakers) on his or her role and even conduct a dress rehearsal so the person will know what to expect from the press. Have the person practice reading the prepared statement aloud. Anticipate questions which might be asked and prepare answers.

In addition, you should prepare a fact sheet to hand out, plus any other materials which will clarify and supplement the event. Begin punctually and keep the meeting to less than 30 minutes. At some conferences, your role will be behind the scene, facilitating the event. At others, if it seems slow in getting started, don't hesitate to throw in a question to the presenter to get things started or to keep things moving if the action is slowing down. Also, if no one asks questions which elicit information you want



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

December 18, 1987

Mr. Dick Youngblood
Minneapolis Star Tribune
425 Portland Ave.
Minneapolis, MN 55488

Dear Mr. Youngblood,

I've been sitting here contemplating who I could ask to be a guest emcee for our annual meeting in March. I want to have someone who is well-known, well-respected, glib, knowledgeable about the business community, funny, and a genuinely nice person.

You were the first person to come to mind.

Let me introduce us. Rise, Inc. is a private, nonprofit agency which provides vocational rehabilitation services to adults with disabilities. We are headquartered in Spring Lake Park and work with more than 450 people on a daily basis. Our services include vocational evaluation, training, employment, job placement, and support services. Most of the people we serve are mentally retarded or have mental health disorders. Through in-house production subcontract work we do for other companies in the Twin Cities area and community-based training and employment opportunities in local businesses, we help prepare persons to reach the highest level of economic, social, and vocational independence which is possible for them within the limits of their disability(s).

As public relations manager for Rise, I am in charge of our annual meeting. I have attended IABC workshops at which you have spoken and have appreciated your gift for public speaking as well as your professional business insight. The major focus of our annual meeting this year will be business, as Rise topped all records and earned more than $1 million in sales—quite a tribute to our hard-working program participants.

If you should consent to serve as emcee, I would prepare a script from which you could work—you would not be thrown into this cold. The meeting will be held on March 15 at the Skywood Inn in Fridley (694 and

Figure 14
Letter to Youngblood

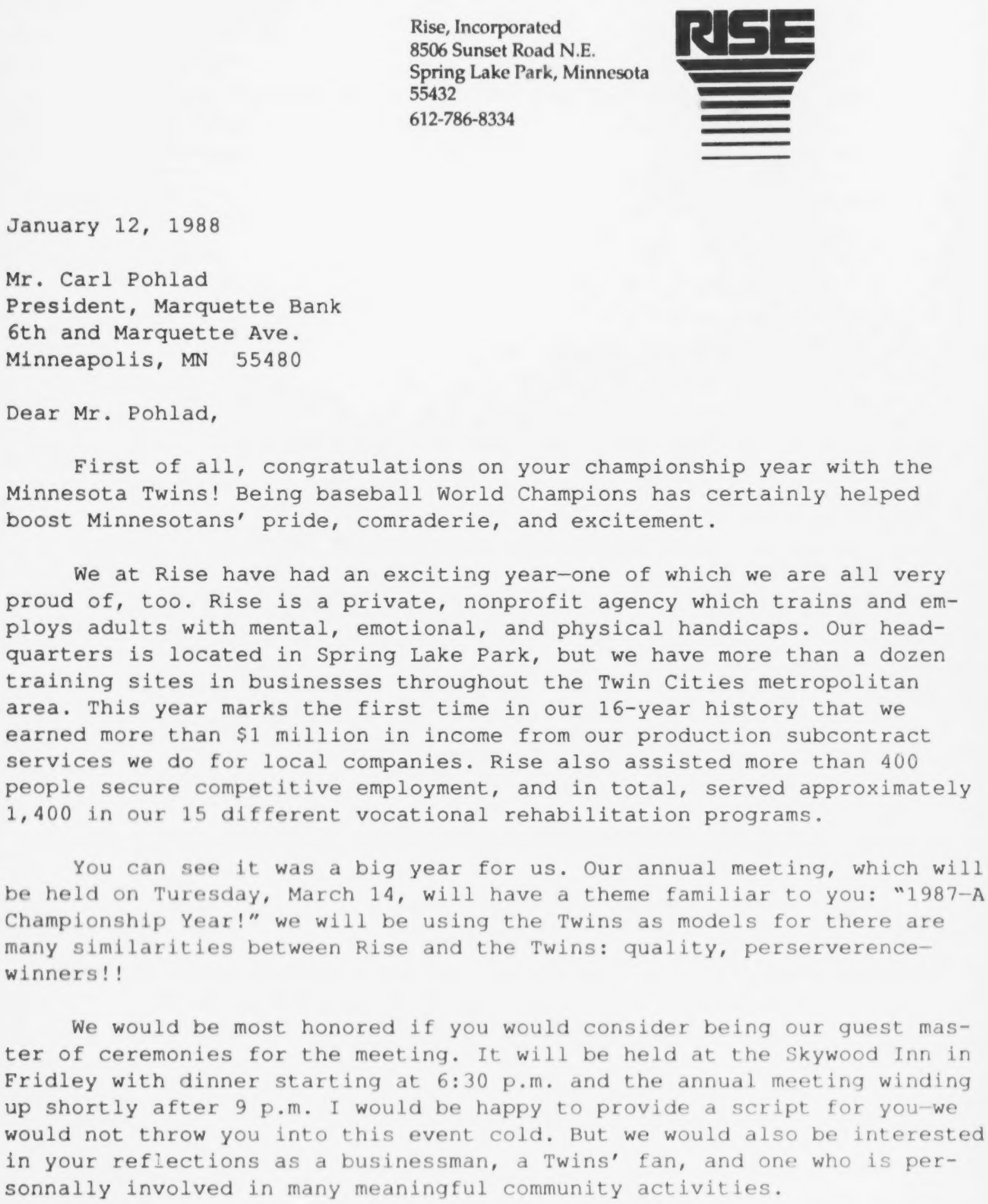
Highway 65 N.E.) with cocktails starting at 6:30 p.m. and the program winding up by 9:15 p.m.

I am enclosing some information about our organization to give you a better idea of what we are all about. In the November 1986 issue of the Rise Reporter is an article about our last annual meeting you might want to take a look at. (We recently adjusted our annual year to coincide with the calendar year which accounts for why we have not had an annual meeting since September 1986.)

May I call you early next week to arrange a meeting with you at the Star Tribune so we can discuss this further? I'll look forward to it. Thanks very much for your time and consideration.

Regards,

Beth De Point
Public Relations Manager



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

January 12, 1988

Mr. Carl Pohlad
President, Marquette Bank
6th and Marquette Ave.
Minneapolis, MN 55480

Dear Mr. Pohlad,

First of all, congratulations on your championship year with the Minnesota Twins! Being baseball World Champions has certainly helped boost Minnesotans' pride, comraderie, and excitement.

We at Rise have had an exciting year—one of which we are all very proud of, too. Rise is a private, nonprofit agency which trains and employs adults with mental, emotional, and physical handicaps. Our headquarters is located in Spring Lake Park, but we have more than a dozen training sites in businesses throughout the Twin Cities metropolitan area. This year marks the first time in our 16-year history that we earned more than $1 million in income from our production subcontract services we do for local companies. Rise also assisted more than 400 people secure competitive employment, and in total, served approximately 1,400 in our 15 different vocational rehabilitation programs.

You can see it was a big year for us. Our annual meeting, which will be held on Turesday, March 14, will have a theme familiar to you: "1987—A Championship Year!" we will be using the Twins as models for there are many similarities between Rise and the Twins: quality, perserverence—winners!!

We would be most honored if you would consider being our guest master of ceremonies for the meeting. It will be held at the Skywood Inn in Fridley with dinner starting at 6:30 p.m. and the annual meeting winding up shortly after 9 p.m. I would be happy to provide a script for you—we would not throw you into this event cold. But we would also be interested in your reflections as a businessman, a Twins' fan, and one who is personnally involved in many meaningful community activities.

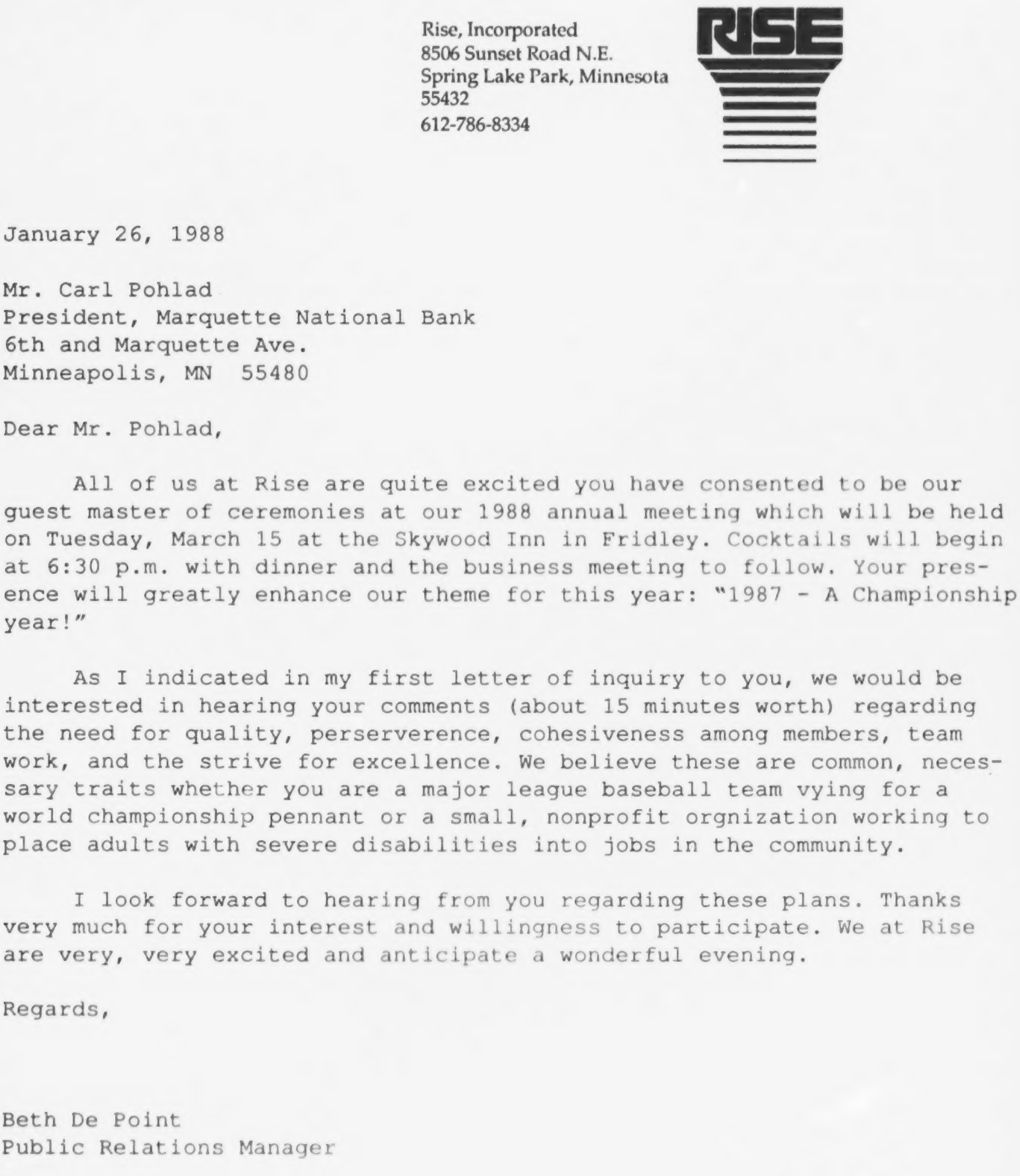
Figure 15
Letter to Pohlad

I have enclosed some additional information about Rise to give you a better idea of what kind of organization we are. May I call you during the week of January 19 and we can further discuss whether you would like to participate in our annual meeting?

I thank you for your time and consideration. I'll look forward to speaking with you next week.

Regards,

Beth De Point
Public Relations Manager



Rise, Incorporated
8506 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

January 26, 1988

Mr. Carl Pohlad
President, Marquette National Bank
6th and Marquette Ave.
Minneapolis, MN 55480

Dear Mr. Pohlad,

All of us at Rise are quite excited you have consented to be our guest master of ceremonies at our 1988 annual meeting which will be held on Tuesday, March 15 at the Skywood Inn in Fridley. Cocktails will begin at 6:30 p.m. with dinner and the business meeting to follow. Your presence will greatly enhance our theme for this year: "1987 - A Championship year!"

As I indicated in my first letter of inquiry to you, we would be interested in hearing your comments (about 15 minutes worth) regarding the need for quality, perserverence, cohesiveness among members, team work, and the strive for excellence. We believe these are common, necessary traits whether you are a major league baseball team vying for a world championship pennant or a small, nonprofit orgnization working to place adults with severe disabilities into jobs in the community.

I look forward to hearing from you regarding these plans. Thanks very much for your interest and willingness to participate. We at Rise are very, very excited and anticipate a wonderful evening.

Regards,

Beth De Point
Public Relations Manager

Figure 16
Letter to Pohlad

brought out, ask them yourself. Keep the questioning and presenting moving in a logical direction—don't let it wander. When all the subjects have been well explored, give notice that, "We have time for one or two more questions." When they have been answered, close the conference promptly, but offer to remain to talk to reporters who want more information. Afterward, stay close to your phone so they may call you with follow-up questions when they get back to their offices and discover they're missing a piece of information they need. (Leiding, 1979)

Becoming a Resource

There are other ways of getting into the news without having created any news yourself; that is, to be an expert to whom the media people turn when they need some background information, clarifying of any issue, or a "quotable quote" or professional viewpoint on a particular issue.

The first step in becoming a source of information is quite simple: Declare yourself. Make yourself known and available to the media as an expert in the field of vocational rehabilitation and issues which affect employing the disabled. Your worth as a resource is based on the reliability and usefulness of the information you can provide.

Media Watch

As a public relations practitioner in the human service field, you should be acutely sensitive to the media's portrayal of persons with disabilities. When you see offensive, inappropriate, and inaccurate references, whether it's in newspaper articles, television, movies, plays, comic strips, or products, you should report it.

The Association for Retarded Citizens (ARC) National Headquarters Communications Department staff would also like to know of these references. If the offense is in print, send a copy of the item to the staff at "Media Watch," ARC, P.O. Box 6109, Arlington, Texas, 76005. At the same time, send a letter to the writer, broadcaster, producer, or whoever, to help educate the people responsible about their misuse of language or portrayal. The national ARC office will follow up with contacts and seek to mobilize chapters to express their concerns as well.

The same kinds of inappropriate references to persons with mental health problems appearing in the media can be made to National Alliance for the Mentally Ill, 1902 North Fort Myers Drive, Suite 500, Arlington, VA 22209 or phone 703-524-7600. You may also contact the National Mental Health Association, 1021 Prince St., Arlington, VA 22314-2971; phone: 703-684-7722.

D. Public Service Programming

Most television and radio stations welcome good ideas for public affairs programs, but remember—they must be of general, area-wide interest and significance. Your story might be of significant importance and concern to the public to warrant a special program. Perhaps a representative of your agency would make an interesting guest on a public service talk show.

There are a number of regularly scheduled public affairs programs on TV. Watch them; become familiar with these programs, the types of material used, and the personalities involved. When you feel your agency has a project of widespread interest which would fit the format of one of these programs, present your idea as specifically as possible to the station's public service director. You can also do some hard-digging, investigative homework on the problem or situation and back it up with sources, people, and what assistance your agency can provide.

You will find a variety of opportunities in public service programming including the following:

Specials: Among specials are interviews (live or recorded), group discussions, panel discussions, demonstrations, etc. A special may be a single presentation or it may be a part of a running series.

Segments: These are similar to specials, but a shorter presentations used as "participating" features of other programs.

Spots: Live or recorded, these are brief announcements made at various times during a broadcast day. An example would be spots aired to call attention to National Hire the Handicapped Week in October.

Personality Spots: These are announcements by on-the-air personalities such as disc jockeys or directors of special programs or special features, fitting in with their subjects.

News items: These are news stories included in regular local newscasts or announcements or scheduled events in calendar-type news presentations.

Editorials: Like newspapers, broadcast stations may present their own viewpoints on community activities. You might suggest to the director a particular subject to address.

Find out from the stations the preferred format for your release. Above all, strive for brevity and clarity when working with the broadcast media. (Leiding, 1979)

E. Public Speaking

Enhancing public awareness of issues and concerns which affect persons with disabilities and creating or participating in public education events are important parts of a public relations position. You should take every opportunity to improve the community's attitudes toward persons with disabilities and help create an environment conducive to suitable employment. In addition to the general interest news your agency generates, there are other things you can do to enhance your agency's public image and gain greater recognition.

Not everything that goes on within your agency will get you in the daily newspaper or on the 10 o'clock news, but that doesn't always matter. By taking the initiative and getting out into the community, you will also benefit from having been exposed to an audience, group, or individuals even as you tell them about the good things your agency is doing. You will also contribute to the favorable impressions which enhance your public image.

Here are some suggestions:

1. Provide a speaker or program material for a business club luncheon or other community function. First, get in touch with the program chairperson or member of the program committee of each community group which has a need for informative programs or has a special interest in the kind of information you can present. Offer to address the audience on important subjects such as the employability of adults with severe disabilities; how specialized training programs meet both the needs of the disabled individual and the employer, or other topics pertinent to the business community. Many Jaycees, Kiwanis, Lions and Rotary are business owners and managers who will personally benefit from enlightenment in this area.

2. Look for opportunities to present your agency's story to school groups. You can also offer to conduct special tours through your facility for students.

3. Work with local clergy and the heads of clubs and groups in churches to set up public awareness and education programs.

4. Organize or sponsor roundtable meetings for local opinion leaders on matters of current concern for members of the community who have disabilities.

These kinds of activities will not only create more public awareness for your agency and staff, but for issues concerning persons with disabilities as well. (Leiding, 1979)

Public Speaking is EASY!!

Looking for a way to be a more powerful speaker? Sandy Linover, president of Speakeasy Inc. in Atlanta, makes it easy with the acronym **EASY—Energy, Awareness, Self-esteem, and You** (the speaker):

- Communicate **energy** to the audience. If you're not excited, and at times, even passionate about your topic, your audience will quickly lose interest.

- Keep **aware** of the audience and its needs. Never speak to yourself—saying things which only please you. Study audience members before, during, and after the presentation by researching their needs, monitoring their reactions, and corresponding with them afterward.

- Project **self-esteem** by appearing strong, definite, and resolute. Audiences respect assertive speakers.

- Be **yourself** Don't be a cardboard person. Let your personality be part of the presentation. Make good eye contact, gesture with your hands as it comes naturally and appropriately.

You might also want to videotape your presentation so you can see for yourself how you come across to the audience, any bad habits you might have (like jingling change in your pocket or clearing your throat frequently), your body language and eye contact with the audience—as well as what things you do well.

Putting Together a Great Presentation

There are several planning steps to a presentation—a presentation which meets the needs of the audience and conveys your agency's mission and message effectively. They are: analyze your audience, research your presentation, gather support material, and make an outline.

1. **Analyze your audience** to determine the sophistication level of the subject matter your will present. Audience analysis helps a speaker determine common characteristics of the individuals to whom he or she is speaking.

2. **Conduct research** on the material you will present to insure you accomplish your goals with your presentation. Research also helps you gather needed information. Look at what you already know about the topic as well as what you think the audience may want to know.

3. **Gather support material** to help you clarify, amplify, verify, emphasize, explain, motivate, illustrate, and compare your main points. Use good visuals, but not too many. Introduce them before

you show them so people will know what they are looking at.

4. Begin writing the speech by **making an outline**. It will help you organize your thoughts. Below is an example of a standard outline.

I. Introduction
  A. Attention step—designed to gain the audience's attention and establish a favorable reaction to the speaker.
  B. Speech objective—a clear, concise one-sentence statement of the purpose of the speech.
  C. Motivation—an identifiable reason why the audience should listen to the speaker.
II. Explanation
  A. Main point
    1. Support
    2. Support
  B. Second main point
    1. Support
    2. Support
  C. Additional main points
III. Summary
  A. Recap the main points
  B. Re-emphasize the motivation
  C. Forceful conclusion
  D. Close with an action step—something you want them to do or think as a result of your presentation.

Use of visuals

A successful presentation does not have to have visuals, but visuals may make it easier to sell your ideas. A presentation without visuals must be brief, persuasively organized, and delivered with plenty of enthusiasm. Pictorial visuals will emphasize major ideas and help listeners retain the crucial information. If you are using visuals such as overheads or slides, however, a dress rehearsal is a necessity. How many visuals should you create? One rule of thumb says a presentation should not average more than one visual per minute.

Remember, if you want someone to **feel** the way you feel, use pictures, slides, etc. If you want someone to **think** the way you think, use graphs, charts, statistics, etc.

Polishing Your Act

The more frequently you speak before public audiences the less nervous you will be, and the smoother and more effective a presenter you will become. Increase your speaking opportunities by joining a group such as Toast Masters or your local United Way Speakers Bureau. This will not only improve your public speaking abilities, but you will have many opportunities to speak to influential people in your community who will probably have a real interest in what your agency does and the people you serve. The rooms you speak in will be filled with potential employers, donors, volunteers, business contractors, policy makers, and others who can become important to your organization.

Chapter Five

Extra-Ordinary Public Relations Projects

As a public relations specialist, no two days at work are likely to be the same. Granted, you will have specific tasks which you do on a regular and timely basis, but many of your projects will be "made to order." In this chapter we will look at special PR projects you will probably only do once a year at the most, but which call for months and months of prior planning, meticulous detail work, and participation or assistance from your co-workers. In this chapter, we will discuss:

A. Special Events Planning
B. Membership/Volunteer Recruitment Campaign
C. Fundraising
D. Crisis Management

A. Special Events Planning

A special event is a staged activity conducted to dramatize a fact or convey a message to a particular public(s). Special events are news of a special type—planned and controlled to achieve increased public understanding and support for your agency and the people you serve.

The first step in staging any special event is to clarify the objectives of the event. What are you trying to accomplish and why? Clarifying goals and objectives early in the planning process is essential to keep the project on track. Your main objective may be to:

* celebrate
* inform
* encourage
* honor
* enlist support or participation
* educate
* lobby.

Throughout the year there are many different types of special events you could stage. These include:

1. **Agency anniversary**—usually reserved for the major milestones such as the 10th, 25th, 50th.

2. **Open house**—most often held to unveil a new facility, office, or addition, the celebration of an anniversary, an appropriate special observance of the day (such as for National Employ the

Handicapped Week), to mark a special achievement such as a record set or an industry award, or as part of any community visitation program.

3. **Dedication or groundbreaking**—for a new facility or building, a special piece of production equipment, or unveiling an historical marker or commemorative plaque.

4. **Annual meeting**—is hosted by the president of the board of directors and usually held a month or so following the end of the agency's fiscal year to allow time for a complete audit to be conducted. This should be open to all staff, program participants, family, business associates, customers, members, and media. You can host it at your agency or in a hotel or restaurant.

5. **Kick-offs for special projects**—such as the start-up of a new program service, transportation system, fund-raising campaigns, or membership drives.

Even seemingly small special events require detailed planning and time-consuming, hard work by many members of your staff. While there is no single formula for planning special events, certain guidelines and checklists can be followed. Nothing is more important throughout the entire process than **attention to detail**. An event of major proportions could be a miserable flop if only one detail is omitted from the plan. And worse, the results of a poorly staged public event might include adverse publicity.

You can use **Figure 17, Special Events Checklist**, as is or tailor it for almost any type of special event. Such a list will help keep you on track and prevent you from missing any major or minor details.

B. Membership/Volunteer Recruitment Campaign

Without the interest and support of the local community, efforts you make to establish community-based training and employment opportunities for the people you serve will be fruitless. One effective way to educate the general public and engage their support is to sponsor a membership/volunteer recruitment campaign. Done thoughtfully, this will give people the opportunity to feel like they belong and are actively doing something to help better the lives of persons with disabilities. The membership dues you collect will likely be secondary in importance to the overall support and interest you generate. And the volunteers who come forward to contribute their time, energy, and talent will enrich your organization manifold.

I have included an overview of membership campaign Rise implemented several years ago. Keep in mind that whatever type of special events activity you stage, it must be consistent with your agency's mission and the type of image you wish to portray. There are potentially many more activities you could initiate to generate membership or volunteer support for your organization than what is listed here—it depends on what type of demeanor and style you wish to carry out. In all activities, Rise tends to be low-key and businesslike so you will not find mention of splashy, high-energy events. That is not to say they are inappropriate for your agency; they simply wouldn't work well for our organization in our community.

In the fall of 1979, the Rise Board of Directors elected to launch a pervasive drive to bring Rise's name and the services we provide into focus in our community. Although Rise was well-known and respected within the vocational rehabilitation field, the general public really didn't know much about us. As public relations manager, I was tasked with the design and implementation of such a project. Two directors stepped forward to lend me their support and were instrumental in making the membership campaign a success. One of the directors owned a local radio station and was great in helping me plan my media coverage and produce professional radio and television public service announcements. The other board director worked for an international corporation which donated press time and paper for many of my printed materials.

Using the goals and objectives worksheets (**Figures 1-2 in Chapter Two**), I began to develop the drive. My goal was to "create a general public awareness for Rise." The stated objective was then to "increase membership by 1,000 people by June 30, 1980, at a cost not to exceed $2,000." The steps to reach my objective were delineated as such:

1. Meet with Board of Directors' Membership Committee to determine direction and planning by October 1, 1979.

2. Propose, select, and secure spokesperson to be used in promotional material by November 1, 1979.

3. Prepare promotional releases including direct mail invitation, press releases, radio and television public service announcements, and membership envelope approved by December 5, 1979.

4. Printing of materials completed by January 15, 1980.

5. Prepare and secure other forms of publicity in-

Special Events
Planning Checklist

Event ____

Date ____________________ **Time** ____________________

Theme ____

Budget $ ____

Staff Person in Charge ____________________________________

Committee Members ____________________________________

____

Invitations

______Designed
______Printed
______Mailing list
______Send home with program participants

Agenda

______Time line
______Special guests

Location

______At facility
______Other site(s)
______Reservations needed (e.g. hotel, park, meeting or convention center)

Event Staged in Hotel or Restaurant

______Reserved
______Meal planned—buffet or sit-down
______Guaranteed numbers and prices
______Cost per person
______Prepaid or at the door
______Open or cash bar
______Bar open for cocktail hour prior to dinner or all evening
______Table size
______Seating arrangements
______Center pieces—you or the restaurant provide, extra charge
______Head table
______Podium and sound system
______Registration table, attendant
______Reservation list alphabetized and typed
______Money box with change
______Restaurant staff person in charge
______Cancellation procedures, charges

Special Events

______Demonstrations
______Videotape or slideshow presentations
______Welcome address
______Special address
______Awards ceremony

Figure 17

Hand-outs
______Name tags
______Program, agenda
______Program borchures
______Agency publication
______Annual report
______Membership cards
______Special memorabilia—free or for purchase
______Special printing run needed or have enough on hand
______Funding

Tours
______Tour guides identified
______Fact sheets prepared for tour guides
______Dry run or rehearsal
______Interpreters available
______Separate tours for family and friends, customers, voc rehab professionals
______Length of time to spend at each station
______Varied routes so tour groups don't overlap
______Transportation necessary

Distinguished Guests, Guest Speaker
______Transportation arranged
______Welcoming committee
______Escort, guide
______Lodging arrangements
______Briefed on event
______Fee or Free

Speeches, Presentations
______Who will give it
______Back-up speaker
______Who to write
______Reviewed
______Rehearsed
______Introduction
______Microphone, loud speaker system
______Podium
______Prepared as a Press release and sent out
______Sign language interpreter available

Food and Drink
______Location
______Menu planned
______Plates, silverware, cups, glasses, napkins
______Waste recepticles
______Servers
______Prices
______Signs

Decorations
______Funds
______Exhibits
______Displays
______Information signs
______Guest Book for sign-in

Publicity

______Newspaper press release
______Radio release
______Television release
______Public service programming
______Community bulletin boards
______Flyers
______Posters

Maintenance

______Building inspected for possible repair
______Site thoroughly cleaned
______Lawns mowed
______Parking area groomed
______Outdoor lights checked
______Work orders submitted well in advance
______Work double-checked prior to event

Safety

______Fire alarms in working order
______Platforms and bleachers constructed sturdily
______No smoking signs posted where needed
______Clean, stocked, and well-operating latrines
______Police and fire departments aware of event

Parking

______Adequate space
______Parking attendants
______Signs posted with directions
______Illuminated for evening event
______Smooth flow of traffic
______Public informed beforehand
______Permission to use neighboring parking lots if necessary

Inclement Weather

______Postpone or reschedule
______Alternate site arranged
______Public informed beforehand of planned changes
______Move event inside
______Space available and arranged inside
______Who has final authority to call off
______Signs posted if cancelled

Other considerations

cluding billboards and community service announcement board by January 31, 1980.

6. Prepare a mailing list of 5,000 local names and addresses, plus materials posted by February 1, 1980.
7. Address civic, church, and school groups.
8. Plan for and stage open house by May 1, 1980.
9. Maintain on-going record-keeping and clerical activities.
10. Reach goal by end of Rise fiscal year - June 30, 1980.

Campaign Implementation

Jim Klobuchar, who served as the honorary chairman for the membership campaign, is a well-known columnist for the Minneapolis Star Tribune and specializes in human interest feature writing. He had participated in a special project for Rise when the agency was originally incorporated and was happy to lend his celebrity status and writing talents to our campaign. See **Figure 18** for a copy of the letter which Mr. Klobuchar wrote to send to the community.

Radio and television PSAs were professionally produced at our board member's radio station by one of his broadcasters and sound engineers. He also handled the duplicating and distribution to other stations throughout the Twin Cities metropolitan area at a tremendous cost savings to us.

In addition to media releases, we also incorporated other communication techniques to gain as much exposure and attention to our agency as possible. Five billboards were posted in our county. Naegele Outdoor Advertising Company of Minneapolis contributed the board space to Rise as a public service. Our billboards were allowed to stay up as long as Naegele did not have a paying customer for the space. We had hoped they would remain up for at least four to eight weeks. Three of the five billboards managed to be posted for fourteen weeks! The other two were up for seven. Naegele's "services in kind" contribution to Rise amounted to approximately $1400 a month. Rise did have to pay for the printing of the billboard posters and the posting fees.

The billboard poster featured one of our program participants who was in a wheelchair working at a desk. The headline read, "Rehabilitation is working," and through the word "is" a slash was drawn with the word "means" written in above. Thus, using only four words, we were able to come across with two important messages: *"Rehabilitation is working"* (that is, vocational rehabilitation is a viable, effective program); and *"Rehabilitation means working"* (or, by participating in rehabilitation programs, people with disabilities can work). Our Rise logo was located in the lower right hand corner with "A private, nonprofit organization" written to the side of the logo. The sign turned out so well we had smaller posters produced for distribution to area stores, banks, churches, and other public places. The reprinting was done by another board of director's business's print shop free of charge to Rise.

A note about billboard design: Keep it simple. Studies have shown that drivers are only able to read **seven** words at a glance without becoming distracted or losing part of the message. Make sure the lettering is large and bold enough to read. Stick to plain, solid typefaces. If you use art or a photo make sure it doesn't interfere with your wording, but enhances the visual. Don't try to do too much with a billboard design; you only have the viewer's attention for a few seconds. Be sure your message is designed so people can understand it quickly.

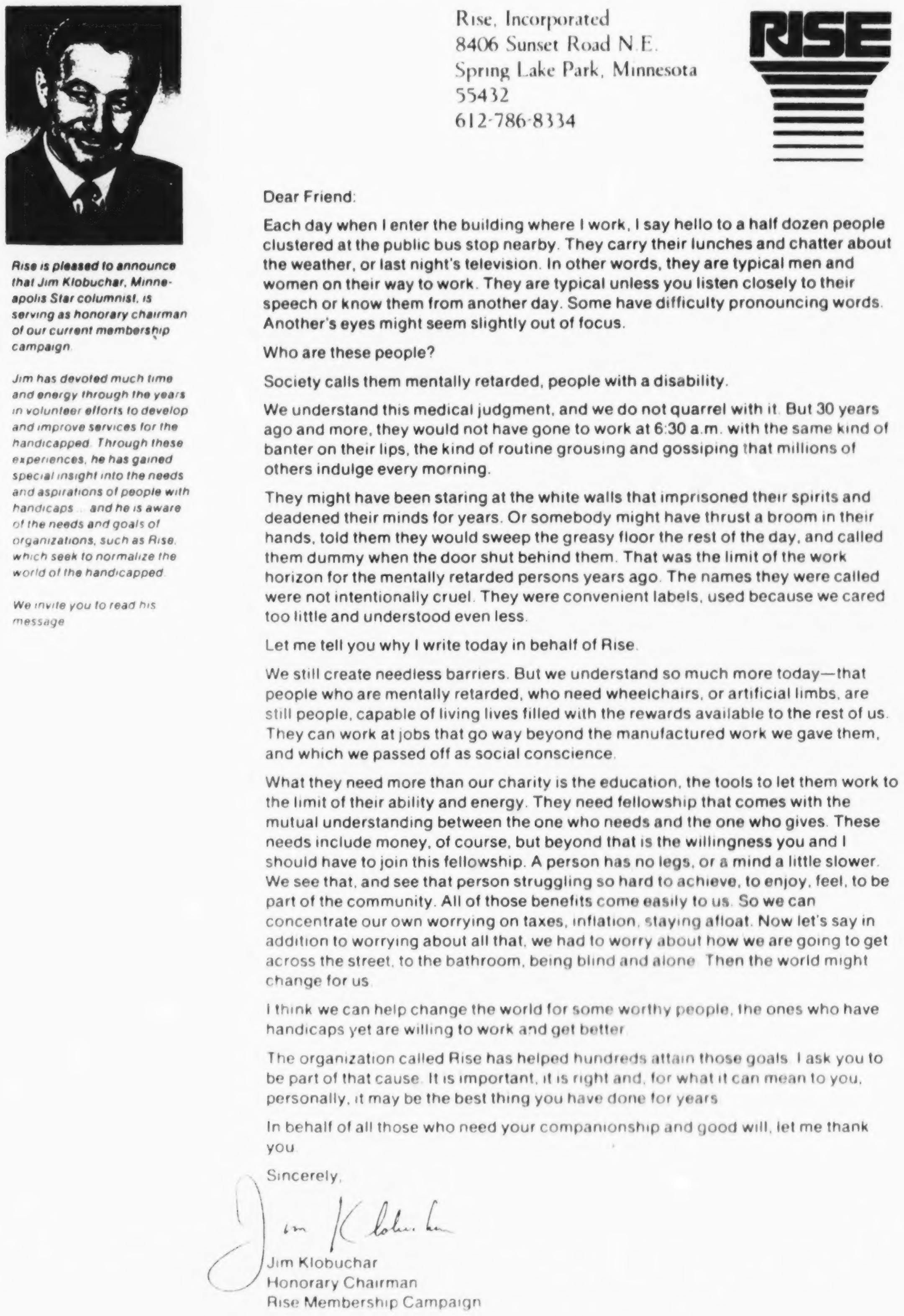
During the campaign efforts were stepped up to reach as many civic, church, and school groups as possible. With slideshow presentation in hand, I gave a general community education and awareness program to many local organizations to let them know about our agency and how they, as members of the community, could support the people we served at Rise.

(Whenever Rise makes this type of presentation, staff members do so merely to inform, educate, encourage, and enthuse. We have made a conscious decision not to make big "pitches" or put people on the spot to jump on the bandwagon or make a commitment or donation. We, instead, hope that people, because they are now aware and informed, will become enthusiastic and chose to take action, perhaps even become volunteers for the agency. You should not, however, try to **pressure** others into action.)

An open house was held for the general public in April. Advance publicity was carried out, local city council representatives and legislators were extended special invitations, and staff members served as tour guides. The event was successful in getting many people from the community who were not familiar with our agency in to see the kinds of vocational opportunities for and work being done by persons with disabilities.

Results

The membership campaign brought in close to 800 new members to Rise, which was just short of our goal. The most important by-product of the membership drive, however, was the added awareness and education on behalf of the community. Rise had established a name and a recognition within the local community which would then pave the way for our marketing people in their pursuit of subcontract production work and the establishment of community-based training and employment sites.



Rise, Incorporated
8406 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

RISE

Rise is pleased to announce that Jim Klobuchar, Minneapolis Star columnist, is serving as honorary chairman of our current membership campaign.

Jim has devoted much time and energy through the years in volunteer efforts to develop and improve services for the handicapped. Through these experiences, he has gained special insight into the needs and aspirations of people with handicaps ... and he is aware of the needs and goals of organizations, such as Rise, which seek to normalize the world of the handicapped.

We invite you to read his message.

Dear Friend:

Each day when I enter the building where I work, I say hello to a half dozen people clustered at the public bus stop nearby. They carry their lunches and chatter about the weather, or last night's television. In other words, they are typical men and women on their way to work. They are typical unless you listen closely to their speech or know them from another day. Some have difficulty pronouncing words. Another's eyes might seem slightly out of focus.

Who are these people?

Society calls them mentally retarded, people with a disability.

We understand this medical judgment, and we do not quarrel with it. But 30 years ago and more, they would not have gone to work at 6:30 a.m. with the same kind of banter on their lips, the kind of routine grousing and gossiping that millions of others indulge every morning.

They might have been staring at the white walls that imprisoned their spirits and deadened their minds for years. Or somebody might have thrust a broom in their hands, told them they would sweep the greasy floor the rest of the day, and called them dummy when the door shut behind them. That was the limit of the work horizon for the mentally retarded persons years ago. The names they were called were not intentionally cruel. They were convenient labels, used because we cared too little and understood even less.

Let me tell you why I write today in behalf of Rise.

We still create needless barriers. But we understand so much more today—that people who are mentally retarded, who need wheelchairs, or artificial limbs, are still people, capable of living lives filled with the rewards available to the rest of us. They can work at jobs that go way beyond the manufactured work we gave them, and which we passed off as social conscience.

What they need more than our charity is the education, the tools to let them work to the limit of their ability and energy. They need fellowship that comes with the mutual understanding between the one who needs and the one who gives. These needs include money, of course, but beyond that is the willingness you and I should have to join this fellowship. A person has no legs, or a mind a little slower. We see that, and see that person struggling so hard to achieve, to enjoy, feel, to be part of the community. All of those benefits come easily to us. So we can concentrate our own worrying on taxes, inflation, staying afloat. Now let's say in addition to worrying about all that, we had to worry about how we are going to get across the street, to the bathroom, being blind and alone. Then the world might change for us.

I think we can help change the world for some worthy people, the ones who have handicaps yet are willing to work and get better.

The organization called Rise has helped hundreds attain those goals. I ask you to be part of that cause. It is important, it is right and, for what it can mean to you, personally, it may be the best thing you have done for years.

In behalf of all those who need your companionship and good will, let me thank you.

Sincerely,

Jim Klobuchar

Jim Klobuchar
Honorary Chairman
Rise Membership Campaign

Figure 18
Membership Recruitment Letter

My only expenses for the campaign were:

1. printing charges for the billboard posters
2. posting fees for the billboards
3. postage for the initial membership campaign mailing
4. refreshments for the open house.

Rise continues to send a membership envelope stapled inside the *Rise Reporter* twice a year. We have not done a major membership solicitation since 1980. See **Figure 19** for a sample of a membership and contribution acknowledgement letter.

C. Fundraising

Philanthropy is big business in the United States; Americans are a generous group of people who each year contribute more than $50 billion to various groups, causes, organizations, and projects. Is your agency going after some of that money? **Should** your agency go after some of that money?

As it has been stated throughout this publication, whatever types of activities you undertake in your public relations efforts, be certain they are consistent with the image your agency is conscientiously working to portray. This is especially important in fundraising projects since you will be asking members of the community to make an action response to an agency need—giving financial support.

What you seek donations for, how you ask, and the frequency of requests will say a lot about your organization. Despite low profit margins or the risk of ending a fiscal year in the red, many nonprofit service agencies choose not to conduct any type of fundraising campaigns. Why? In a word: **Image.**

Hiring a professional fundraiser to conduct a multi-million-dollar capital campaign drive to expand your agency is vastly different than having your program participants sell raffle tickets door-to-door to help purchase a new piece of industrial equipment. The first projects the image that your agency is a solid, progressive business which takes its commitment to the community seriously and is planning now to meet its future needs. The second example gives the impression you are a small agency struggling to serve its participants but are not doing well or you would be able to make the purchase on your own.

In the one case you are asking people to make an investment in their community through the expansion of your organization; the other you are asking for their sympathy because you can't afford to purchase the equipment.

How does your agency wish to be portrayed? Many small, nonprofit agencies piecemeal their annual operating budget together through a series of fundraising events such as bazaars, balls, dinners, marathons, door-to-door canvassing, car washes, and direct mailings. Other agencies won't do any of this kind of activity because of the overall image it emits.

This is not to imply that there is something inherently wrong with conducting a fundraising campaign. Simply, think long and hard about this image factor before you initiate a fundraising event. What are you really telling the community, local businesses, potential customers, and prospective employers about your agency's management?

Individual's Motivation

Why do people give? What is their motivation for making a contribution to a demonstrated need? Many people give out of a genuine concern for mankind and a philanthropic desire to donate their time, energy, and money to a worthy cause. They experience a personal pride in being a part of a successful organizational goal. Community members should be made to feel their support is being sought because your organization's purpose is worthwhile. People should not be made to feel they owe you support—they don't. When people recognize the quality of service you provide for the community, they are likely to support your agency.

There are many levels of fundraising and many ways to approach these activities. According to Robert Voigt, president of Fund-Raising Management, Inc. in Minneapolis, these strategic decisions must be made before you begin a fundraising campaign:

1. Is there sufficient need and appeal to justify asking for a gift?

2. What is the best time to ask?

3. Is the leadership group (most likely the board of directors) united behind the program? Does the leadership group accept its responsibilities and is it willing to support the effort with their own gifts, influence, and participation?

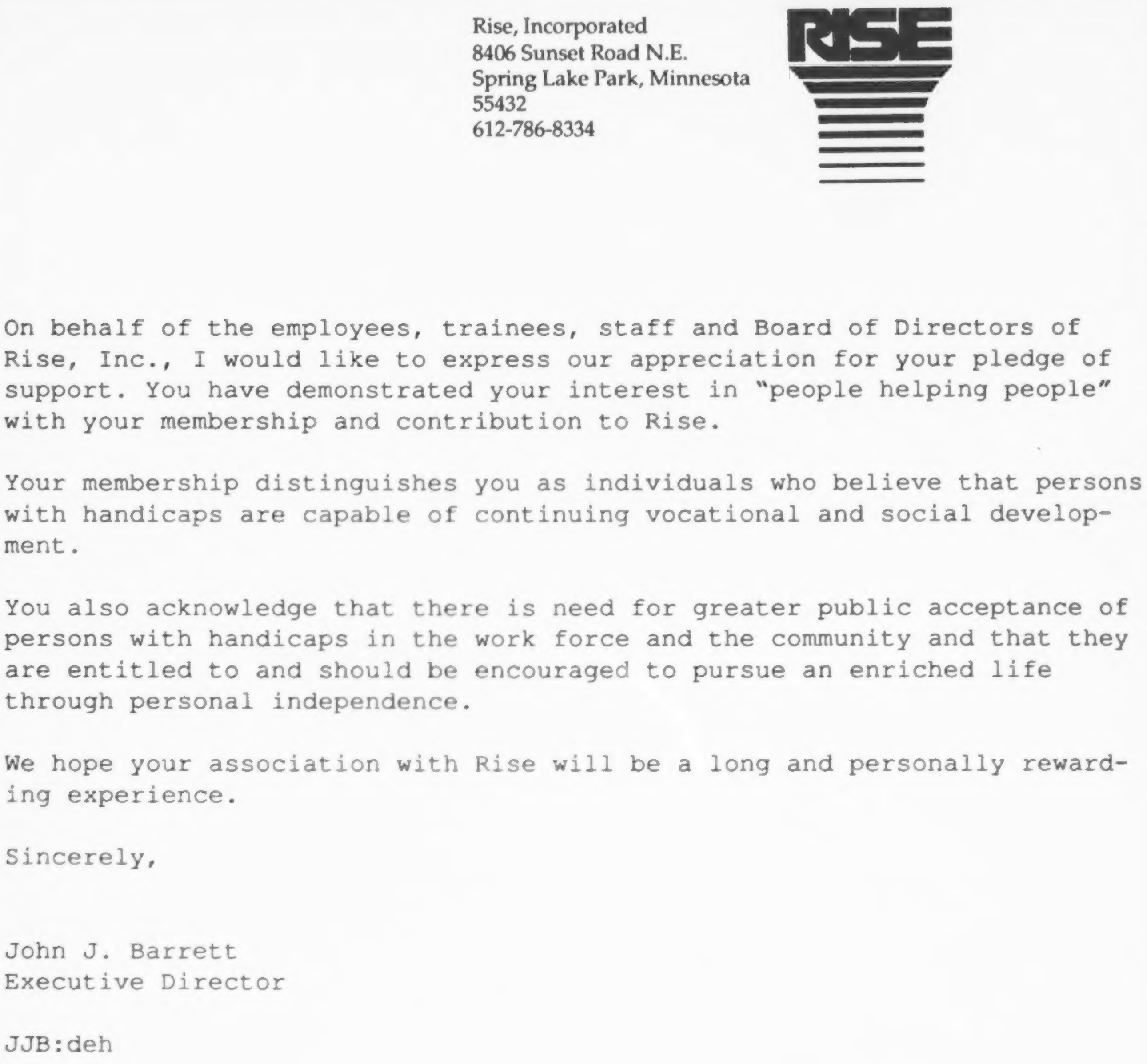
4. What will be the most effective method of solicitation?

5. Who are some good prospective donors? How can you find out?

6. How should volunteer leadership be enlisted?

7. How should they present their case for funds?

8. Will businesses and foundations support the



Rise, Incorporated
8406 Sunset Road N.E.
Spring Lake Park, Minnesota
55432
612-786-8334

On behalf of the employees, trainees, staff and Board of Directors of Rise, Inc., I would like to express our appreciation for your pledge of support. You have demonstrated your interest in "people helping people" with your membership and contribution to Rise.

Your membership distinguishes you as individuals who believe that persons with handicaps are capable of continuing vocational and social development.

You also acknowledge that there is need for greater public acceptance of persons with handicaps in the work force and the community and that they are entitled to and should be encouraged to pursue an enriched life through personal independence.

We hope your association with Rise will be a long and personally rewarding experience.

Sincerely,

John J. Barrett
Executive Director

JJB:deh

Figure 19
Membership/Contribution Acknowledgement Letter

campaign? Will someone from these groups publically endorse the project?

9. Can you set up a program for bequests and gifts of securities or property?

10. Is the goal attainable in light of economic conditions? Is the amount to be raised realistic when measured against the scope of the program?

11. Will competing campaigns or similar organization cut seriously into the funds available and limit gifts to your projects?

12. Are volunteers sufficient to help with cultivation and solicitation? Will you need to hire a professional consultant or staff? What part will your agency staff play?

Principles of Preparation

If you do plan to go ahead with a fundraising campaign, take this advice from the John Price Jones Company, a pioneer in the field. They list some principles of successful fundraising in an undated brochure:

1. The five essentials of a successful campaign are:
   a. a strong case
   b. effective leadership
   c. conscientious workers
   d. prospects willing and able to give
   e. sufficient funds to finance the campaign during the preliminary period.

These five essentials should be weighed with scrupulous care before outlining a campaign plan.

2. Committee work and publicity work should be mapped out in advance. The correlation of these two lines of activity, all designed toward bringing a trained and enthusiastic worker face to face with a sympathetic and well-informed prospect, is fundamental to the success of any fundraising effort.

3. The cost of a campaign, within reasonable limits, should be estimated in advance.

4. All campaign activities should be given a time limit. Dates provide the only insurance for a proper correlation of committee work, list work, publicity, and canvassing.

In addition to personal giving, most corporations have a community giving program to support local civic activities and programs. Some companies will match individual donations made by their employees so the agency's is automatically doubled.

Area foundations have a somewhat broader reason for giving than individuals. Philanthropic foundations are working for social concerns, community betterment, and local economic growth and development. Many, too, have structured guidelines for giving which may limit their gifts to a particular purpose, geographical location, sector of the population (aged, youth, disabled), and timeline (one-time or continuing).

D. Crisis Management

Your agency, like many other businesses, may one day face a crisis. Crisis in an organization can take many shapes; it is often tragic and most often unexpected. Effective planning will help determine how well your agency staff handles the situation and how your agency is then perceived by the community.

Plan

Every organization should have a written crisis communication plan to help manage the flow of information. Distribute the plan to all agency staff, update it continually, and evaluate it realistically.

One of the essential elements of an emergency plan is the identification of a single spokesperson with defined responsibilities. The spokesperson should be someone who clearly represents the agency and is in a position to make decisions. This individual, however, does not need to be the chief executive officer or the president of your board of directors.

You will need to define what the spokesperson may or may not say to the public and the media. Whatever is said must be accurate and must not compromise the agency or cause needless harm to other people. For example, the spokesperson should address these points in any crisis:

1. location of the incident
2. what happened
3. when it occurred
4. why or how it happened
5. who is involved.*

* Names of all injured or deceased persons must be withheld until their next-of-kin (family) have been notified.

Gain Credibility

Credibility is your most valuable asset in a crisis. An ongoing public relations program based on candid, open communication between your agency and its publics will pay great dividends in a crisis. Credibility with the news media can be further strengthened by you going to them in a crisis before they come to you. (i.e. "One of our transportation vans was just involved in an accident while taking twelve workers to the Fairview Hotel to work. Ten of our workers were injured, including the driver, and are on their way to General Hospital. We'll get back to you as more information becomes available.") There is little reason not to let them know—they'll surely find out soon from other sources. Let them hear the facts from you first.

Refer back to **Chapter Four** in the **Media Relations** section for additional guidance on working with the media.

Distribute the Plan

The crisis plan should be widely circulated and understood by agency staff members. Some of the most essential people to reach with the plan are people least likely to be recognized as vital keys in the crisis communication plan. These include the switchboard operator or receptionist who will be fielding phone calls and directing people as they arrive on the scene, and night custodial/maintenance people and others who work after normal business hours. More often than not, crises occur when most managerial staff have left and when the designated spokesperson is not around to answer questions. Your after-hours people need to know who to contact in such a situation.

Circulate the plan to others in the community who might also become involved such as fire, police, and hospital personnel. Be sure to include the names and phone numbers of people to contact in an emergency and give them home phone numbers of those people for after hours.

Review the Plan Periodically

Circulate your plan among key management personnel annually for review and ask for any needed changes. Put your crisis communication plan through a trial run. Staging a crisis will help identify areas which need improvement or change. After every practice or actual use of the plan, it should be thoroughly evaluated. Learn from your mistakes, study the feedback, and adapt the plan to encompass the suggestions and criticisms.

Have It Ready

Here are some general things you should have ready for a crisis:

1. a general description of your agency with the name, title, and brief biography of your chief executive officer; a brief history of the organization is also helpful
2. access to important equipment like a photocopier, extra typewriters, several telephones, and electrical outlets
3. enough people to handle a large number of inquiries There should be people to answer telephones and gather information, people to serve as runners, and people to supervise those helping. Be sure to have staff's home phone numbers available.
4. room for newspeople with their equipment
5. coffee and other refreshments should the crisis become a prolonged affair
6. security personnel to keep order and control access to the agency
7. extra copies of your crisis management plan for your management team.

A Crisis Communication Checklist

It is totally unrealistic to assume that just because you have developed a crisis management plan, the crisis will follow it. No one can foresee everything that can go wrong—"Murphy's Law" is always lurking around the corner ready to pounce—so, be prepared. Recognize that a crisis situation can be an opportunity to show how your agency meets a challenge or faces a problem head on. Here are other important issues to consider when planning for or managing a crisis situation:

1. As soon as possible, put together a chronological fact sheet. This makes a good handout to the media and an invaluable historical document.
2. Gather and centralize all information in a crisis communication center. Have your procedure well prepared and ready to go. Have the facilities, staff, and resources to prepare, print, and distribute information once you've assembled it.
3. Write out all statements to be issued during a crisis. Don't ad lib or speak on the record without referring to the written statement.
4. Contact your chief executive officer and any other appropriate key personnel to inform them of the situation or to clear statements before release.
5. Release information only when the facts are absolutely accurate and your agency's legal position is clear. Don't speculate.
6. As soon as possible, let your staff and other internal publics know what is happening.
7. Keep a list of names and phone numbers of news media people and other crucial community people you may need to reach in a crisis.

8. Keep an accurate log of all calls received and other contacts made in the crisis.

9. Thank your immediate staff, news people, and all others who do an exceptionally good job during the crisis.(communications briefings, February 1983)

Chapter Six

Measuring Your Success

After all is said and done, how can you tell if you've really enhanced your public relations? Can you determine if you've reached the people you need to reach? Will you know if you've changed anyone's opinion regarding employing persons with disabilities?

In this chapter, we will look at various methods to determine the "fruits of your labor." We will discuss:

A. Developing an Evaluation System
B. Becoming More Successful

(As was discussed early on in **Chapter Two**, the evaluation phase of your communication program is only one of a four-step process. Again, the other three steps are: a) research/listening; b) planning/decision-making; and c) communication/action. And as Cutlip and Center point out in their book, the "public relations processes of analysis, synthesis, communication, and interpretation are continuous, spiraling, and overlapping processes." (Effective Public Relations, Cutlip and Center, 1971, p. 187)

A. Developing an Evaluation System

Measuring your communications and public relations successes may not always be a clear cut or simple thing to do. Feedback, however, is essential to an effective communications program in determining how well you are doing. In this day of computer technology, many bosses want to see results on a "spreadsheet" spewing out of the terminal. Can you provide that? Most likely not. But you can put together evaluation reports to provide concrete evidence that you are reaching the people you need to reach in an effective and purposeful way.

In an article written in 1957 entitled, "Yardsticks for Public Relations," PR professional Stanley Baar lists four essential questions you should be asking to determine if you are getting measurable and valuable results for fair and reasonable costs. He suggests you examine:

1. How much does this activity contribute specifically to the attainment of our agency goals? Which specific goals?

2. Are you getting your full money's worth for each expenditure?

3. Is the overall cost offset by its accomplishments? Specifically, which accomplishments?

4. Do you really need all of your public relations expenditures and why? (Cutlip and Center, 1971)

There are other ways to gauge if specific activities and events have worked effectively.

Polling Agency Visitors

How can you accurately gauge how the public perceives you when they come to visit your agency? Ask them! Cynthia Matson, community relations manager for Opportunity Workshop, Inc. headquartered in Minnetonka, Minnesota, polls people who tour the vocational rehabilitation agency. She asks visitors only six short, simple questions (to help insure they will take the time to answer) but reaps important information from the survey.

Matson is interested in finding out from people:

1. How would you rate the overall tour of the facility? (Choices of response range from poor to excellent.)

2. How would you rate the tour guide's presentation? (Same choices are given.)

3. What suggestions would you make for improving the tour?

4. Has your view of people with mental disabilities changed? If so, how?

5. How would you rate Opportunity Workshop's effectiveness as a rehabilitation facility? (Choices of response range from poor to excellent.)

6. Additional comments?

Op Shop's tour questionnaire also has a place to leave name, address, and phone number if the individual is interested in becoming a volunteer or being added to the agency's mailing list. Matson compiles the questionnaire responses and takes the suggestions people offer into consideration. She shares the gathered information with fellow staff so that all may benefit.

Effective of Press Releases

Remember, dissemination does not equal communication. A long laundry list of press releases sent to the media does not automatically imply you have reached your audience or enhanced your public relations. Just because you send something out does not necessarily mean an editor will publish it, the public will read it, or those who read it will understand it.

One way of finding out if your press releases are at least pleasing to publications editors is to keep a clipping book. You will be able to see which newspapers printed your releases. Compare your version with how it appeared in print. Did they leave it verbatim or rewrite it? Was it shortened? Did anyone from the news desk call you for additional information to complete the story? Also, ask co-workers, friends, and neighbors to see if people noticed the article.

Readership Surveys

Is your newsletter doing an effective job in communicating with your publics? Survey your readership periodically (once a year is often enough) to see if you are providing them with features and articles they find interesting and useful and which truly help promote employing persons with disabilities. Provide them with a business reply envelope or make the survey form a self-mailer to help insure they will return it to you.

Some questions you may want to ask include:

1. What types of articles do you find the most interesting?
   Features on program participants
   Legislative information and updates
   Program developments
   Employment news

2. What kind of articles would you like to see more of?

3. How much of the publication do you read?
   All of it
   Most of it
   Some of it
   Very little

4. Do you pass the publication on to friends or co-workers?

5. Do you find the writing well done and easy to read?

6. Do you have any overall suggestions to improve the publication?

Reader interest studies can provide important insight into what readers actually read or would like to read. Use the information gathered, along with other editorial considerations, to help determine (but not dictate) the direction and content of your publication.

After Action Reports

After each public relations project, put together an "after action" report. This kind of reporting will force you to closely examine all aspects of the project and determine their appropriateness, cost-effectiveness, timeliness, and success. Try to be as objective and rational as you can so you will learn something from each event.

John T. Cunningham, in an article entitled, "Measuring Public Relations Results," suggests the following list of questions in evaluating the results of specific programs. These are some areas you will need to consider when putting together your report:

1. Was the program adequately planned?
2. Did those concerned understand the job you wanted done
3. Did all affected departments and executives cooperate?
4. How could you have made the results more effective?
5. Did you reach all pertinent audiences?
6. Did you receive desired publicity before, during, and after the completion of the program?
7. Could you have made better provisions for unforeseen circumstances?
8. Did the program stay within the budget? If not, why?
9. What provisions did you make in advance for measuring results? Were they adequate?
10. What steps were taken to improve future programs of the same type on the basis of this measurement? (Cutlip and Center, 1971)

An after-action report is also a valuable tool for the next time you conduct a similar project. You can pull it out from your files and use it as a blueprint. You will be able to see what worked and what didn't, exactly how much things cost and who your vendors were, possible volunteer recruits and what role your co-workers can play.

For a sample after-action report, refer to **Figure 20**, which was written following Rise's 16th annual meeting and anniversary celebration week in March 1988.

B. Becoming More Successful

The real test of a communications program is its results. Did the program bring about the desired reaction and action? Did your message result in the desired modification of a group's attitudes?

The types of research and evaluation tools mentioned here are helpful, but they measure only bits and pieces, not your overall communication program. Again, John T. Cunningham offers these check points as a guide in periodically evaluating and on-going public relations program:

1. **Objectives:** Are they clearly stated and understood through the company? Are there areas in which agreement on goals is needed?
2. **Organization:** Are related public relations functions organized as a single unit or scattered throughout various departments? Does the public relations director have adequate management backing to see that public relations responsibilities are considered throughout the company? Is size and training of staff adequate to achieve desired public relations objectives?
3. **Content:** Do your programs and activities give adequate consideration to all segments of the public—customers, employees, the financial community, government groups, civic, educational, and community organizations, the press, and suppliers?
4. **Measurement of Results:** Do you have adequate staff, budget, and management backing to gauge results of your work? How do these activities compare with those of others in your industry and in other industries? Have you considered an outside specialist to review your public relations program?
5. **Control:** What steps have you taken to improve future public relations activities in the light of audit findings? What steps need to be taken during coming years? (Cutlip and Center, 1971)

Setting Goals and Objectives

Goals and objectives should be set on an annual basis and updated quarterly to see if you are on track with your plans. You can also set up a log book of the goal sheets found in **Chapter Two** and maintain records on a weekly or a project-by-project basis. Using a form similar to **Figure 21**, you can simply and at a glance show your boss, the board of directors, and whoever else might be interested what you have done in a given year. Enlarged timeline charts are also useful for keeping track of where you are with several projects simultaneously. Keep a clipping book of your activities, press coverage, and publicity. This will also serve as an invaluable historical reference for years to come.

Learning from Mistakes

According to Levin Public Relations and Marketing in White Plains, New York, the ten worst mistakes of public relations can be converted to positive action. They list the mistakes as:

1. undervaluing PR
2. operating without a plan
3. not relating to the bottom line
4. clamming up when the news is bad

5. rehashing negative publicity
6. not learning internally
7. not being professional
8. not preparing for a crisis
9. not recognizing good publicity results
10. underbudgeting.

To convert the mistakes to positive action:

1. elevate the role of PR
2. be meticulous in your planning
3. make a direct link between PR and results
4. always tell the truth
5. let time heal bad news
6. stay inside the grapevine
7. insist on high standards in everything you do
8. discuss possible scenarios with the CEO before a crisis occurs
9. set up measurement techniques at the start of programs
10. stay within budget. (Ragan Report, April 18, 1988)

And remember: *No experiment is ever a complete failure — it can always be used as a bad example!* —Unknown

Moving Forward

You will only set yourself up for disappointment or defeat if you think that with good communication things will change overnight—or in a year—or in five years. Public opinion, people's attitudes, and their responses may take years to formulate. Looking back throughout world history, every major cause, every issue worth working for has taken time to cultivate and so it will be for employment opportunities for individuals with disabilities.

That's not to say you won't make long strides and enjoy many successes along the way. You can and you will make a difference. How will you know if you have? Set measurable goals and gauge your progress continually. Recognize when you need to alter or change your course. Admit when you need to let go of a program which isn't working and initiate a new plan. Don't be afraid to branch out and away from the "that's how we've always done it" mentality.

You will likely find working in the field of vocational rehabilitation personally gratifying and exciting. Your communications and public relations efforts can have real and long-lasting affects on the lives of many people. Through your activities, the public will become more knowledgeable about issues regarding persons with disabilities; employers will become aware of the benefits of hiring; legislators will realize the cost-benefits of supporting vocational rehabilitation programming; and the individuals themselves will begin to enjoy enhanced vocational, social, and economic independence.

AFTER ACTION REPORT
Rise, Inc. 16th Annual Meeting
March 15, 1988

I. COMMITTEE: A group of seven staff volunteers met three times during the period January - March to plan details, offer suggestions, and do some of the legwork on specific tasks.

II. THEME: "1987 — A Championship Year!!"

This theme was chosen to correlate with the Minnesota Twins' World Championship in 1987. We felt that in order to be champions, whether you are a major league baseball team vying for a championship pennant or a nonprofit agency working to training and employ adults with disabilities, to be a champion you need quality, perserverence, and cohesiveness among team members. You also need to gain community support and to strive for excellence.

III. ANNUAL MEETING:

A. Dinner: The dinner and meeting were held at the Best Western Skywood Inn in Fridley (a Rise community-based training site) on Tuesday, March 15 from 6:30 to 9:30 p.m. in the Skywood Room. Initial reservation was made January 19; final count was given March 11.

There were a total of 176 people attending: 25 guests, 65 staff, 43 clients, and 43 general public.

Costs included:

*Dinner-$13.25 per person:		$2,008.92
Cake (Cub bakery):		55.00
Cake server (hotel charge)		25.00
**Rise napkins:		298.00
Liquor:		94.00
Bar charge ($1 ea.):		164.00
Plaque engraving:		123.86
Fogerty plaque:		20.00
***Centerpieces:		129.40
	Total:	$2,916.00
Minus collection:	1,455.00	
End cost:	1,461.00	

* Deluxe hot buffet with two meats, three salads, vegetables, rolls, beverage. (Charged for 164, not 176)

** Ordered napkins through G & K for $.75 each (February 4); silk-screened through Garment Graphics at $148.00 (ordered February 17, received February 29).

*** Lynn Noren (staff member) made 15 silk flower centerpieces which were later resold to staff members for $8 each (cost). Also made two large centerpieces for buffet table which afterward were placed in the front offices of Rise North and Rise Central.

B. Tickets: Tickets were sold for $15.00 each; staff and workers came for $7.50 each. A total of $1455.00 was collected. Guest charges came to $375.00 (25 x $15.00).

C. Awards: Plaques were ordered through Newton Company in 1986 (76 minimum order). Special engraving was done by Corner Graphics in St. Paul. Engraving was ordered February 4 and received February 16.

Three awards were given out:

Fran Fogerty Memorial Award was presented to the Anoka County Board of Commissioners who have served since 1971. Each of the seven current commissioners received an individual plaque. Board President Dan Erhart accepted.

Figure 20
After Action Report

Employer of the Year Awards were presented by Job Placement Coordinator Linda Van Someren Booth to Burger King of Anoka and ServiceMaster with the University of Minnesota Hospitals and Clinics.

Customer of the Year Awards were presented by Production Manager Marilyn Farinella to Container Corporation and May Printing.

Retiring Board of Directors Don Frank and Phil Gerber received plaques.

D. Guest Speaker: Carl Pohlad, owner of the Minnesota Twins, was guest speaker. Spoke on "Striving for Excellence—the Making of Champions). He also brought with him 12 autographed baseballs and five hats which we had a lottery for the next day and gave away to those who attended the meeting. First letter was sent to Pohlad January 12 with subsequent calls and letters.

IV. RALLIES

To ensure that everyone felt a part of the Championship Year, buttons were made which read "1987 — Another Championship Year and I helped make it happen!!." John Barrett and Marketing Representatives Ann Dalager and Nancy Hoff personnally visited all 15 sites March 14-15 to speak with the site supervisors and their trainees and employees and hand out buttons. In addition, John and Don Lavin went to the Rise Central office to meet with staff there. A similar rally was held at Rise North. The 500 buttons were ordered February 4 and delivered Feburary 23 from Button Button in Spring Lake Park at a cost of $127.

V. OPEN HOUSES

Three separate open houses were held:

A. Tuesday, March 15 was for friends and family. About 60 people attended. Jimmy Jingle donated lemonade and coffee. Ordered 15 dozen cookies from Midway Bakery at $.95 per dozen.

B. Wednesday, March 16 was for vocational rehabilitation and social service professionals. Kathie Prieve, Hans Swemle, and Don Lavin took 23 people to four community-based training sites and showed the "A Partnership That Works" and "Beating the Odds" videotapes.

C. Thursday, March 17 was for contract business people. Marilyn Farinella, Nancy Hoff, and Ann Dalager hosted about 12 people through the shop and showed the marketing video.

VI. MEMORABILIA:

A. Apothecary jars with the theme printed were ordered January 29 through Newton Comany (manufactured at Twin City Bottle). They were filled with hard, wrapped candy and sold for $5 each. Ordered 144. Cost $550.00.

B. Rise baseball caps (ordered a few years ago) for $3 each and **coffee mugs** (from a few years ago) for $3.50.

VII. MISCELLANEOUS

A. Banner: A banner was made ($95) by Colonial Graphics to hang permanently in the shop (although it was taken down and put up at the Skywood for the annual meeting) which read: "Rise '87—Another Championship Year!!"

B. Invitations and mailing (2,000): $307

VIII. TOTAL EXPENSES

Dinner	$1,441.00
Buttons	127.00
Cookies	14.00
Jars	551.00
Banner	95.00
Invitations	307.00
Total:	$2,535.00

** Still collecting money from the sale of jars, mugs, and caps.

IX. PUBLICITY

Press releases with information about the annual meeting and open houses, highlighting Carl Pohlad's participation, were sent to the local community newspapers, the Minneapolis Star Tribune, and the St. Paul Dispatch and Pioneer Press. A follow-up release was sent out with information about the award winners.

X. LESSONS LEARNED—RECOMMENDATIONS

A. Hire a photographer to document the open house and the annual meeting.
B. Automatically expect at least 20 walk-ins for the dinner.
C. Move the sign-in table away from the front door to avoid congestion.
D. Have name tags already made up for dinner guests.
E. Have Rise staff person there to assist people in finding table seating.
F. Leave table near the entrance open for those with accessbility problems.
G. Have staff who have invited guests (winners of awards be there EARLY and meet them in the lobby.

XI. ATTACHMENTS

A. Invitation/Mailing list
B. Press releases
C. Bills
D. Correspondence with Pohlad
E. Congratulatory correspondence from legislators
F. Photographs of jar, hat, mugs, banner, button

ANNUAL RECORD LOG OF PUBLIC RELATIONS ACTIVITIES

For period January 1, 1987 - December 31, 1987

Medium	Frequency	Primary Audience	Number Reached	Total Cost*	Overall Rating
PUBLICATIONS					
External	4x/Yr	Varied	8,000	$12,000	Excel
Internal	2x/Mon	Staff	95	NA	Good
Brochures	15/Yr	Varied	3,000	$2,000	Excel
Annual Rep	1x/yr	Varied	1,000	$1,500	Good
MEDIA RELEASES					
Press	10/Yr	Community	??	NA	Good
Radio PSA	4/Yr	Community	??	NA	Good
TV PSA	2/Yr	Community	??	NA	Good
VIDEO PRODUCTIONS					
Programming	1/Yr	VR pro's	1,500	$7,500	Excel
Marketing	1/Yr	Business	500	$6,000	Excel
PUBLIC SPEAKING**					
United Way	30x/Yr	Business	1,500	NA	Excel
Civic groups	20x/Yr	Varied	800	NA	Excel
Professional conferences	15x/Yr	VR pro's	3,000	??	Excel
TOURS***					
United Way	50x/Yr	Varied	1,000	NA	Excel
Marketing	150x/Yr	Business	300	NA	Excel
Intake	150x/Yr	Family	450	NA	Good
Programming	75x/Yr	VR pro's	150	NA	Excel
SPECIAL EVENTS					
Open House	1x/Yr	Varied	400	$100	Good
Annual Meeting	1x/Yr	Varied	250	$2,400	Excel
Holiday party	1x/Yr	Clients	400	sponsored	Excel
Summer picnic	1x/Yr	Clients	400	$800	Good
MEMBERSHIP					
Envelope mailed	2x/Yr	Varied	8,000	$400****	Good
Acknowlegement	2x/Yr	Members	200	$75	Good
PROFESSIONAL DEVELOPMENT					
Conferences	1x/Yr	PR staff	NA	$50	Good
Courses	1x/Yr	PR staff	NA	$150	Good
Subscriptions	4x/Yr	Staff	10	$250	Excel

Notes:

*Total cost does not include staff salaries, benefits, etc.
**Professional speaking engagements includes all of Rise staff, not just PR
***Agency tours are given by various Rise staff, not just PR
****Envelope is mailed with the Rise Reporter so cost includes only the price of printing

Figure 21
Annual Record Log

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Public Relations Organizations

Check for local chapters operating in your area:

The International Association of Business Communicators (IABC). 870 Market Street, Suite 940, San Francisco, CA 94102.

Public Relations Society of America. 845 Third Avenue, New York, NY 10022.

Glossary

Basis weight: denotes the actual weight in pounds of 500 sheets of 26" by 38" paper. For example, many magazines are printed in 70-pound paper.

Beat reporter: one who covers a specific area of interest and only reports on subjects and events relating to that topic.

Bleed: printed material which extends to any edge of a printed page.

Boldface: type of normal form and width but of heavier strokes; most often used for emphasis.

Break for color: the separation of parts to be printed in different colors in artwork and composition.

Bumping heads: placing headlines so they touch each other or run too closely together.

Camera ready: original material which is used to make printing plates.

Center spread: the two center pages of a booklet or magazine, most effectively designed as one unit. Also called a double truck.

Characters: letters or symbols including punctuation marks, numbers, etc.

Character count: a method of estimating type sizes and space by counting the number of letters in the text.

Clip art: prepared line art which is ready to be pasted-up for platemaking. Usually comes in a catalogue form or purchased on a subscription basis.

Condensed type: letter form in which the weight of the strokes and height of letters is normal, but width is reduced.

Copy: text for any type of publication or advertisement.

Copyfitting: any of several methods for estimating the space needed for a given amount of text in a given type size.

Crop: to eliminate unnecessary or unwanted portions of the copy or photography, indicated on the original by "cropmarks."

Cutline: (also known as, although improperly as a "caption") explanatory information accompanying a photograph.

Desktop publishing: a computerized method of designing publication pages, incorporating text and graphics. This method eliminates the typesetting and keyline stages from the process.

Die-cutting: the mechanical process of cutting planned shapes in paper so that the first page shows through.

Display type: type set larger than the text, used to attract attention.

Double spread: a design which spreads across two pages.

Dummy: a preliminary layout showing the position of illustrations and text as they are to appear in the final reproduction. A set of blank pages made up in advance to show the size shape, form, and general style of a piece of printing.

Duotone: a two-color halftone reproduction from a one-color photograph.

Duplex paper: paper having a different color or finish on each side.

Embossed finish: paper with a raised or depressed surface with a pattern.

Enamel: a type of coating material used on paper.

Exclusive: a story idea offered to only one medium.

Extended type: a type which is wider in character than normal and horizontal in design.

Flag: also known as the nameplate of a publication, appearing on the front page. Should contain the name of the publication, the city in which it is produced, the volume number, and date. Often, this is erroneously called a masthead.

Flush left (or right): type set to line up evenly at the left (or right).

Folio line: every page of the publication must have the publication name, date, page number. Can be placed either at the top or bottom of the page.

Font: the complete assortment of type of one size and style.

Format: the general appearance or plan of a printed page, especially the number and size of pages and number of columns per page.

Four color: printing process which allows you the full spectrum of colors in one piece using various combinations of four colors - cyan (process blue), magenta (red), process yellow, and black.

Galley proof: text which has been set into columns of type but not yet in page form.

Gatekeeper: a person who is in a position to make decisions about what information or news is publicized, e.g. a newspaper editor, a television news director, a public spokesperson.

Gutter: the blank space or inner margin from printing space to binding.

Halftone: the reproduction of continuous tone artwork, such as a photograph, through a crossline or contact screen which converts the image into dots of various sizes.

Heading: the title on a page, distinguished from the text material and usually set in larger and heavier type.

Justify: typesetting in which all lines are equally wide, often specified as "flush left and flush right."

Keyline: used most often in offset printing for a camera-ready pasteup or artwork which includes type, photos, line art, etc. all on one piece of artwork. Also called a "mechanical."

Kicker: a smaller headline appearing above and to the left of the main headline but written so it could stand alone.

Layout: the drawing or sketch or a proposed printed piece.

Line art: artwork which has no tonal variations and is suitable for reproduction without using a halftone screen.

Lowercase: the small letters of the alphabet, often abbreviated "lc."

Magapaper: a publication which incorporates design elements of both a magazine and a newspaper.

Masthead: usually a boxed item in a publication which lists the name and mailing address of the editor, the chief executive officer, how many copies are printed, and other information related to the production of the publication. Usually found on the editorial page or on the inside cover or back cover of smaller publications.

Matte finish: dull paper finish without gloss or luster.
Media: (plural of medium) a means of mass communication such as newspaper, television, radio, or magazine.

Offset: a printing method in which material is reproduced photographically onto a metal plate.

Opacity: that property of paper which minimizes the "show-through" of printing from the back side or the next sheet.

Overlay: a transparent covering over copy where color breaks, instructions or corrections are marked.

Overrun: copies printed in excess of the specified quantity.

Paste-up: the assemblage of artwork for printing including photographs, headings, logos, etc.

Pica: a typographic or printer's measurement equal to 1/6 of an inch or 12 points.

Point: printer's measurement equal to 1/72 of an inch or 1/12 of a pica usually used to measure the size or height of a character.

Process printing: the printing of a series of two or more halftone plates to produce intermediate colors and shades. In four-color process the colors are yellow, magenta, cyan, and black.

Public: each and every segment with whom your organization has relationships.

Public service announcements: (also known as PSA) a broadcast item which is not a news item or advertising,

Rag: informal term for a newspaper.

Ragged right (or left): unjustified copy or text.

Reverse: area in printing in which the background is black (or another color) and the type appears in white.

Rough: a sketch or crude layout showing the placement of typographical elements.

Runaround: type set in measures which are adjusted to fit around a picture or other element in design.

Sans serif: a typeface without serifs, also called "Gothic." The strokes of the letter are of equal or near equal thickness.

Serif: a fine line finishing off the main strokes of a letter. Also called "Roman."

Screen: the number of lines per inch in a halftone reproduction.

Separation: a plate of one of the colors used to print color artwork.

Sidebar: a closely related story appearing near the main story.

Signature: a section of pages in a publication (8, 12, 16, or more) folded from a single sheet of paper.

Standing heads: those which identify regular features in a publication and are used from issue to issue.

Stet: a proofreader's mark which signifies that copy marked for corrections should remain as it was.

Stripping: in offset printing, the positioning of negatives prior to platemaking.

Text: the body matter or copy of a page as distinguished from the headings.

Tint block: an area of lightened color with no detail over which printed type or art is placed.

Trapped white space: area of white space completely surrounded by typographical elements—to be avoided at all costs.

Uppercase: the capital letters of the alphabet, often abbreviated "UC."

5Ws and H: who, what, when, where, why, and how—the basic and necessary information in any story.

Watermark: a design or trademark made into paper during its production.

Some glossary terms were taken from the *Newsletter Association of America, Designing Made Easy* by Gemma Rossini-Cullen, and *Designing the Total Newspaper* by Edmund C. Arnold.

About the Author

Beth De Point is the public relations manager at Rise, Inc., a private, nonprofit vocational rehabilitation agency headquartered in Spring Lake Park, Minnesota. Since 1977, she has been responsible for all internal and external communications programs, community education, and public awareness projects. Her degree is in news-editorial journalism from the University of Minnesota.